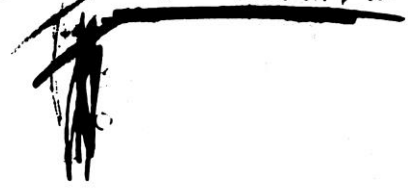


BANG CRASH
CATALOGUE WALLOPP



Test Centre Books Catalogue 12

Three collections:

1. cris cheek
2. Jeremy Adler
3. Clive Fencott

Other sound, vision, and performance:

4-145

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We are interested in buying items similar to our stock listed here, and in anything unusual not suggested by our catalogue. We specialise particularly in art and literature relating to the Mimeograph Revolution, the Beat Generation, and the counterculture, as well as underground fiction and poetry generally. We issue two catalogues per year, in April and October.

1. cris cheek
£2750

'cris cheek is a documentary performance writer, sound composer and photographer. He worked alongside Bob Cobbing and Bill Griffiths with the Consortium of London Presses in the mid 1970s to run a thriving open access print shop for *little press* poets. In 1981 he co-founded a collective movement-based performance resource in the east end of London at Chisenhale Dance Space, working with choreographers, musicians and performance artists to make collaborations based in embodied movement. cris taught Performance Writing at Dartington College of Arts (1995-2002), played music with Sianed Jones and Philip Jeck as *Slant*, collaborated on site-responsive works about value and recycling with *Things Not Worth Keeping* and has been a professor at Miami University in Ohio since 2005, currently living in Cincinnati.'

The usefulness of this biographical note about cheek (b. 1955), taken from his most recent book, to an extent masks the fact that most of his publications, or even information about them, are far from readily available. (*Pages 322-341 (below) and the catalogue of the Eric Mottram collection at King's College London offer ways in.*) And just as cheek's work defies easy categorisation, the formats in which it is presented are often deliberately difficult, so that it is not always comfortable to call a publication a book, or even to call an item a publication. That is once cheek has been identified as the 'author' in the first place.

All of this complicates a book catalogue, of course, and one has to assume that for every handmade or unusual production here, there might be another one not here, but a high proportion of this collection is extremely rare.

CHEEK, cris. *Abstract n Cumbersome*. [London]: Bluff Books, nd (1976). 1st edition. 4to. Stab-stapled and glue bound. Unpaginated (32pp. printed on rectos only). His first book, described as 'an invitation to dissect found texts and transformational navigations', namely *Captain Starlight* by Percy F. Westerman and *The Little Sister* by Raymond Chandler. Peripheral fading to the back cover (not affecting the text), otherwise Very Good, with spotting to the head edge, the spine ends moderately bumped.

CHEEK, cris. *Lardhead*. Np: Bluff Books, 1976. 1st edition. 8vo. Stapled wrappers. Unpaginated (24pp.). 'THE FIRST BOOK OF LARDHEAD / being CROSS FRAGMENTS from a journal / the first vision of / father son holy ghost / power property the law / and also a journey along the river Yare / from its emergence at Shipham to Yarmouth'. A few minor offset rust marks to the wrappers, the staples very slightly rusty, but Very Good Plus.

CHEEK, cris and FENCOTT, P.C. *Chencott and Feek 101*. London: Bluff Books and El Uel Uel U, 1976. 1st edition. 4to. Wrappers with title label affixed to the upper wrapper. Unpaginated (56pp.). The 'result of over six months collaboration working with and improvising from each other's work', although the book's production had 'only three weeks between conception and release'. Some of the pieces remain solo contributions, 'but the majority are as divorced as possible into common ground': 'the effect is, we hope, to come as close as we can at present to the way that we appear in full flight during performance'. Inevitable light rippling to the upper wrapper around the label, the spine ends slightly chipped and with short splits, the wrappers also with some unobtrusive offset rust marks. Spotting to the head edge, and some fairly light-coloured staining to the first couple of leaves (probably in production). All in all, near Very Good.

CHEEK, cris. *Sundance Kids of the Sickie Harvest Smile*. London: Bluff Books, 1976. 1st edition. 4to. Wrappers. Unpaginated (98pp. mostly printed on rectos only, of which 56pp. are half-pages). 'ALL THE POEMS ARE TO BE READ ALOUD : WITH VIGOUR'. A stunning production, with various colours of stock and a couple of additions by hand, including to the upper wrapper. The gathering of half-pages has a letter of the alphabet per leaf (plus endpapers); this is 'really a book intended for kids but hoping that big kids enjoy it too'. Very slight fading to the spine and the head edge of the lower wrapper, a little light wear, but Very Good Plus considering the format.

CHEEK, cris and FENCOTT, P.C. *Chencott and Feek 202: Domino Section*. London: np (Bluff Books and El Uel Uel U), 1976. 1st edition. Narrow 8vo. Stapled wrappers. Unpaginated (36pp.). Being 'the second in an ongoing series of collaborations, designed each as a new project both from the point of view of construction and printed appearance'. Very Good, the head edge a little spotted, and with a couple of small bumps around the spine.

CHEEK, cris. *Bouquet*. Np: Shabby Editions, nd (1976). 1st edition. One of 52 copies. Oblong narrow 16mo. Stab-stapled. Unpaginated (60pp. printed on rectos only). 'A.C.G.B. RETORT' (?), again in a remarkable format, with

some hand-colouring including to the cover sheet. A few spots to the reverse of the cover, which has a tiny, unobtrusive chip (in production), very slight staple rust, but Near Fine given the format.

(CHEEK, cris.) BURKE, Herbert. *Soundings with Blue*. [London]: Bluff Books and Alphabox Press, 1976. 1st edition. 8vo. Stapled wrappers. Unpaginated (28pp.). Printed (in blue) by cheek, with a cover by Jeremy Adler, and published jointly by them. The work 'was presented as a kind of freely improvised happening in June 1974 at the 7th International Festival of Sound Poetry at the National Poetry Centre'. Good only, the wrappers rather soiled, although the artwork is relatively unaffected. Better internally. This copy has been signed by the author ('Herb') with an inscription.

CHEEK, cris. *short story in sound*. London: Bluff Books, 1977. 1st edition. One of 140 copies. Oblong 8vo. Stab-stapled. Unpaginated (26pp. mostly printed on rectos only). Described as 'only to be used for quotes and conversation'. Very Good, with slight, unobtrusive spotting to the front cover towards the fore edge, with a few spots also on the page edges. One of the three staples has taken two attempts (neatly).

(CHEEK, cris.) WITHERS, Rose. *the bald head comes of age*. Np: np, [1977?]. 1st edition. Single sheet of card folded once into 4pp., square 64mo. An adaptation by cheek of an old-fashioned, found greetings card (itself dated 1977). Fine in Near Fine plain envelope.

CHEEK, cris. *first body of work*. Np: Bluff Books, 1978. 1st edition. One of 150 copies. 4to. Brad bound. Unpaginated (18pp. mostly printed on one side only). With a concession to 'all those who like to see both a name and a title on the cover of a book'. The work has its origins in December 1975. Very Good, moderately rubbed and with rusting to the brads. This copy has been signed by the author ('cristopher cheek') in the month of publication and inscribed to Paul Buck, all in quite faint pencil.

CHEEK, cris. *ANTIRRHINUM*. Cambridge: Lobby Press, 1978. 1st edition. 8vo. Wrappers. Unpaginated (24pp.). Being 'a written record of a performance given at Trinity College Cambridge, 9th March 1978... the text presented here should not be considered as fixed'. Insignificant creasing around the spine (probably in production), the blank lower wrapper with a few light offset rust marks, one basic pencil annotation internally, but Very Good Plus. This copy has been signed by the author ('Cris') in the month of publication and inscribed to Paul (Buck). cheek has also affixed an empty packet of Antirrhinum seeds inside the upper wrapper.

CHEEK, cris. *crossing*. Np: np (Bluff gift), nd (1978). 1st edition. Oblong 16mo. Stab-stapled. Unpaginated (28pp. mostly on rectos only). Presented entirely in cheek's holograph. A slight, short crease throughout, the final page with an unobtrusive offset rust mark, but Very Good Plus for the format.

CHEEK, cris and UPTON, Lawrence. *Service The Pleading A Touch of The Guillotine*. London: Bluff Books and Good Elf Publications, 1978. 1st edition. 4to. Stab-stapled. Unpaginated (18pp.). Marking closure of the Giovanni Battista Piranesi exhibition at London's Hayward Gallery. There were also 6 special copies. Offset rust marks near the staples, prominent to the blank back cover but light to the front. Very Good overall.

CHEEK, cris. *A5 Momenta nos. 3, 7, 8*. Np: Bluff Books, 1978. 1st edition. 8vo. Stapled wrappers. Unpaginated (38pp. often printed on rectos only). Very Good, the oversized wrappers inevitably bumped at the corners.

CHEEK, cris and UPTON, Lawrence. *IN THAT SAME VANE*. Np: Bluff Books and Good Elf Publications, 1978. 1st edition. Oblong 32mo. Stab-stapled. Unpaginated (54pp. printed on rectos only). Duplicated on blue stock and interspersed with pink card dividing sheets, the whole trimmed and gathered with an appealing roughness. As such, Very Good Plus, with creasing to the cover sheet (mostly inherent), the staple just slightly rusty.

[CHEEK, cris, VONNA-MICHELL, EE, and UPTON, Lawrence]. *Bang Crash Catalogue Wallopp*. Np: Balsam Flex, nd (1978). 1st edition. 4to. Stab-stapled at the head edge. Unpaginated (16pp.). Relating to their group, which released a handful of cassettes on Vonna-Michell's label (here the publisher). Slightly bumped at the corners and with a mild horizontal crease, the cover with some light fading, the final page with some peripheral toning. About Very Good overall.

(CHEEK, cris.) BURKE, Herbert. *Soweto: Soweto Suite, a sound elegy for several voices*. London: Zimmer Zimmer Press, 1978. 1st edition. 4to. Wrappers. Unpaginated (24pp.). With a cover by cheek. Occasional light edgewear, but Very Good Plus.

(CHEEK, cris.) BURKE, Herbert. *Short Short Story, shortened from a crazy quilt*. London: Bluff Books, 1978/1979. 1st edition. One of 150 copies. Oblong 8vo. Stab-stapled and tape bound. Unpaginated (72pp. printed on rectos only). Or (on the cover), *Crazy Quilt Short Story*. Published by cheek, the text mainly black, the visuals mainly blue. Very Good, the tape slightly fragile but secure.

[CHEEK, cris]. *a cris mess rose*. Np: np, 1979. 1st edition. 16mo contents in oblong 24mo stapled wrappers, the whole 12pp. Apparently a Christmas card, formed of stamped, stencilled, and handwritten text, with the centrespread hinting at the phrase 'many happy returns'. Of the three stencilled letters on the cover, beneath/among the stamped words 'a cris mess rose', the identity of the central letter (between 'b' and 'd') is not obvious. Is it an 'e', to suggest a rose bed? Some offset rust marks and light staple impressions, the staple slightly rusty, but overall Very Good indeed.

[CHEEK, cris]. *UNOFFICIAL DIVERSION*. Np: np, nd. 1st edition. Oblong narrow 8vo. Stab-stapled. Unpaginated (44pp. on rectos only). Handwritten and (predominantly) stencilled text, the latter usually just one letter per page, presented in portrait format (rather than the landscape of the hand-titled front cover). A little wear, but Very Good.

CHEEK, cris. *the potential sparing the moment*. Np: a little worry interrupt, 1979. 1st edition. Oblong 4to. Stab-stapled, with unprinted A5 sheets acting as bookends. Unpaginated (40pp. printed on rectos only). 'let's get on with it'. Band of toning around the spine, otherwise Very Good.

CHEEK, cris. *the projects*. Baltimore, MD: please forward press, 1979. 1st edition. Oblong folio. Single sheet, printed on one side only. A poster poem, typeset (mostly) but with the text errant. Folded once vertically, probably as issued, toned and a little rubbed around the fold, also with a few peripheral spots and other light wear. Very Good for the format.

CHEEK, cris. *l dsplacement*. Np: Shabby Editions, 1979. 1st edition. One of 50 copies. 4to. Stab-stapled. Unpaginated (24pp.). Visual work, 'TOTAL ANTI COPYRIGHT'. Some slight rubbing and creasing, the upper corners gently bumped, but at least Very Good Plus given the book's fragility, with a thin unprinted sheet at both the front and the back.

CHEEK, cris. *this is a precious object, please do not bend it*. Np: np, 1979. 1st edition. 4to sheet folded horizontally towards the head edge, with a near-A5 sheet stapled to the smaller panel. A playful, tricky piece, more of an art object than a publication. When the larger sheet is folded, the smaller sheet (which is unprinted) covers an image, printed in red, demonstrating how to open a carton of milk. Above the image (which seems to have been cut, from its original source, into a vague shape of much of the United States) are the words 'openen' and 'ouvrir' on the left, 'se conserve' on the right; when the object is itself opened (i.e. unfolded), along with the found material words in cheek's facsimile holograph are revealed: 'HELLO book'. These words could equally be the title, if there is one. The warning about this precious object has been handwritten by cheek on the reverse of the printed side, with crossings-out which continue the joke: 'this is a ~~precious object~~, please do ~~not~~ bend it'. The bend, or fold, is of course a key component. As a final peculiarity, one edge of the smaller sheet has a staple which attaches it to nothing. Very Good for the fragile (precious) format, with some offset rust marks and light creasing, both peripheral.

[CHEEK, cris]. *Spinal Fluid*. Np: np, nd. 1st edition. 4to. Stab-stapled. Unpaginated (20pp.). Visual work in many colours. Staples rusty, the blank back cover (primarily) with some offset rust marks, also a little very faint toning, but Very Good indeed.

CHEEK, cris. *the other side of Steve Benson*. Baltimore, MD: Widemouth Tapes, [1979 or 1980]. 1st edition. Widemouth # 8608. Cassette tape, with cheek's contribution being on 'the other side' to Steve Benson *on his own*. Excellent in case, with labels affixed to the front, back, and spine, as well as to both sides of the tape. cheek's label, on the back of the case, is necessarily split and a little scuffed along the opening, with one end chipped (without too much impact). Complete with the illustrated information sheet (A4, folded), each

performer having done the insert art for their side. Some details concerning Widemouth Tapes have been corrected or erased, presumably as issued (at least in the case of this copy).

CHEEK, cris. A flyer for *the other side of Steve Benson*, consisting of cheek's side of the cassette's insert (uncorrected), without Benson's on the reverse. The dimensions of the flyer and the insert above are slightly different, but both are 4to (portrait). Very Good, with historical folds (mild now), and trimmed a little roughly at the sides.

CHEEK, cris. *1! 2! 3! 4!*. London: Shabby Editions, 1980. 1st edition. 16mo. Stapled wrappers. Unpaginated (24pp.). Very Good, slightly spotted to the fore edge.

CHEEK, cris. *a present*. London: Bluff Books, 1980. 1st edition. 4to. Wrappers. Unpaginated (196pp.). The first substantial sampling, and a suitably striking production. As Ken Edwards and Peter Middleton both outline in *Pages 322-341*, the book's title suggests cheek's description of small press books as 'social gifts' as well as (in Edwards' words) 'a writing that's present always'. cheek's introduction speaks of 'these works written in cars at traffic lights, improvised onto tape and transcribed, read against music "song" ie. mahler or stockhausen ie. slowly onto tape and transcribed. or exist in their original perception ie. root and flight. moving word by phrase by letter almost, a good definition of narrative is reading order, if you need to call that linear go ahead... it's not mechanical, it's desire, the objective view is only a relative after all. the jolts.' Spotting to the head edge, just slight fading to the spine, otherwise Very Good indeed. The verso of the first leaf has been signed by the author and numbered to suggest that this is one of 129 copies (although the item below states an edition size of 250).

CHEEK, cris. *advertisement / 'construction of cottage'*. London: Bluff Books, nd. 1st edition. Single sheet folded once into 4pp., 8vo. Prints a poem across the centrespread, with the upper and lower panels advertising *a present*, including with visual work. Since the poem itself points towards the book, perhaps this item's apparent title, which seemingly refers to its dual function (as an advertisement and as the poem 'construction of cottage'), could be seen to apply to the poem on its own. Very Good Plus.

CHEEK, cris. *The Hill: a science fiction of sorts*. London: Bluff Books, 1980. 1st edition. Oblong 8vo. Stab-stapled. Unpaginated (44pp.). One minor corner crease to the front cover, but Very Good Plus.

[CHEEK, cris]. *Shape Speaks*. Np: np, 1980. 1st edition. 4to. Sixty loose sheets, printed on one side only, held in an obi. 'Instantprints', which word might equally be the title (or part of it), if there is one. The only written information is handwritten and, like some other items in this collection, the work seems to have been a gift more than a publication, with this copy inscribed to Paul (Buck) and Glenda (George). 'Shape' refers to the Rotaprint offset litho machine used for the prints, a small number of which are in colour. Spotted to the head edge and with a little wear, the upper corner gently bumped, the cellotape which once closed the obi understandably split now, but Very Good overall.

(CHEEK, cris.) GOWNS, etta and WHITEY-GREEN. *the ruts*. Baltimore, MD: please forward press, 1980. 1st edition. Oblong folio. Single sheet, printed on one side only. A poster by cheek and Patty Karl, with found and facsimile holograph material in numerous amorphous shapes. Very Good Plus, folded once vertically, probably as issued.

(CHEEK, cris.) REALITY, Chuck. *Chloride Granley*. Np: please forward press, 1981. 1st edition. Folio. Single sheet, printed on one side only. A poster by cheek, with blocks of text in facsimile holograph laid over a background of newspaper cuttings. The apparent title refers to a security systems company (a provider of burglar alarms, for example). Folded once horizontally, probably as issued, with very slight toning to the fold and one edge. Light creasing to one corner, and a few offset rust marks to the blank reverse. Very Good indeed.

CHEEK, cris. *Balance Wipes*. Np: Shabby Editions, 1982. 1st edition. 4to. Stab-stapled at the right-hand side. Unpaginated (36pp. mostly printed on rectos only). Or *balance (tears) wipes: a sense of act action made by watt water wipes on paper plates. between the Rotaprint Offset Litho machine 'shape' and cris cheek: 'framing. movement of hands in given space defining as much by what is as what isn't here. much love.'* The positioning of the staples could be seen to play on this movement; cheek has added by hand an arrow with the instruction 'HOLD', to navigate the format. A little rubbed and soiled, the staples slightly rusty, but Very Good.

CHEEK, cris. *performed in private*. Paris, France: [Pressed Curtains], nd. 1st edition. 4to. Stapled at top corner. Unpaginated (12pp.). A work from early 1977 reproduced here in facsimile holograph, published by Paul Buck as *Twisted Wrist* 8. Fine.

[CHEEK, cris]. *Chisenhale Project: an interim declaration of intention issued during May 1983*. [London]: [Chisenhale collective], 1983. 1st edition. 4to. Stapled at top corner. Unpaginated (10pp. printed on rectos only). A duplicated document by cheek, who was a co-founder of Chisenhale Dance Space in East London. He writes of the collective, for example: 'A capacity for questioning and analysis as well as participation is what we are specifically involved in developing with regard to received notions of sports, fashion and sexuality.' Very Good, with a little light peripheral spotting and toning.

(CHEEK, cris.) SLANT. *Hive*. UK: These Records, 1989. 1st pressing. THESE 5. LP record (33 1/3 rpm). The debut album by Slant, which consisted primarily of cheek, Sianed Jones, and Philip Jeck. Very Good in sleeve, complete with insert.

CHEEK, cris. *Cloud Eyes (version)*. London: Microbrigade, 1991. 1st edition. 8vo. Stapled wrappers. Unpaginated (10pp.). Near Fine.

(CHEEK, cris.) SLANT. *Slant*. Lowestoft: Sound & Language, 1993. 1st edition. SLCD0001. CD. Excellent in lightly shelfworn case.

(CHEEK, cris.) SLANT. *the canning town chronicle...* Lowestoft: Sound & Language, 1994. 1st edition. SLCD0020. CD. Excellent in moderately shelfworn case.

CHEEK, cris. *attributes ATTRIBUTES*. London, June 1995. 1st edition. 4to. Stab-stapled. [40pp. printed on rectos only]. Published as *Pages 322-341*, edited by Robert Sheppard, with a response by Ken Edwards, an essay by Peter Middleton, and a bibliography. Very Good indeed.

CHEEK, cris. *skin upon skin*. Np: Sound & Language, 1996. 1st edition. SLCD0300. CD also including Sianed Jones, plus liner collages by Ulli Freer. Excellent in moderately shelfworn case.

CHEEK, cris and JONES, Sianed. *Songs From Navigation*. London: Reality Street Editions, 1997. 1st edition. Oblong 16mo. Wrappers. 72pp. With a 60-minute audio CD affixed inside the lower wrapper, the work 'integrates and addresses our collaborative practices across publishing formats for the first time'. Very Good, the lower wrapper slightly creased, no doubt from extracting the CD, which is Excellent.

CHEEK, cris. *the church – the school – the beer*. Oxford, OH: Critical Documents, 2007. 1st edition. One of 500 copies. 24mo. Wrappers. 200pp. 'The title comes from a phrase used by some Inuit people to describe a tawdry journey that they feel is mapped out for them to make into modernity, from a child to an adult'. Published as *Plantarchy* 3 edited by Justin Katko, and with photographs by Sianed Jones. Very Good Plus.

CHEEK, cris. *part: short life housing*. Toronto, ON, Canada: The Gig, 2009. 1st edition. 8vo. Wrappers. xii, 260pp. Poems 'performing thematic extraction', a selection across two decades 'intended to perform models of poetic writing practice drawn out of engagement with demotic tensions between self, community, neighborhood and the public sphere'. With back cover quotations by Caroline Bergvall, Carla Harryman, and Peter Manson. Fine.

CHEEK, cris. *Pickles & Jams*. Kenmore, NY: BlazeVOX [books], 2017. 1st edition. 8vo. Wrappers. 120pp. Described by cheek as 'occasional poems, born out a desire [sic] to respond to events in the wake of the Fukushima earthquake and Daiichi nuclear disaster in March 2011, as well as to the subsequent occupy and post-occupy poetics of later that same year'. Fine.

CHEEK, cris. *Fukc All the King's Men: The Tower and a Few Beasts Living in Its Rubble*. La Farge, WI: Xexoxial Editions, 2018. 1st edition. 4to. Wrappers. 30pp. Published as *Xerolage 70*, edited by mIEKAL aND: 'Consider this book a drill into morphological sequence, an edit from corral to distinction.' Fine.

2. Jeremy Adler £7250

In his essay 'Poetry Wars ?' (listed below), Jeremy Adler (b. 1947) places himself and his early work in the innovative surroundings of the Poetry Society: 'we all practically lived at the Society's headquarters in Earls Court Square. We frequently worked from morning until night... Over the years, the Experimental Poetry Workshop expanded into four separate groups, with much the same personnel: The Visual Poetry Workshop (which Peter [Mayer] ran), The Sound Poetry Workshop (which Bob [Cobbing] ran), The Semantic Poetry Workshop (which I ran), and a fourth of changing composition, often Poetry and Dance (which cris [cheek] ran). These met once a week for a couple of hours. The atmosphere picked up on the mood of Zurich Dada.'

Adler was also in JGJGJGJG, though not fully. Yet despite his clear connections to others represented in this catalogue, Adler's poetic career can be said to have followed a different path, one which, for example, derives from his studying fine printing in the 1970s and indeed from his family background. It is not surprising, seeing Adler's artist's books, to learn that his great-grandfather was a writing master and his grandfather was a bookbinder. He is also a scholar of German literature, Emeritus Professor and Senior Research Fellow at King's College London since 2004. A copy of his CV has been added to this collection.

The focus here is not on Adler's academic work but on his mainly visual poetry, of which a substantial range is offered including very limited artist's books, other productions from his own Alphabox Press, publications from Writers Forum and Pirate Press, and archival material.

ADLER, Jeremy. A folder of early poems in typescript and, mostly, carbon typescript. Twenty-six 4to sheets (plus a blank cover sheet), single-sided, held with a paperclip. All but one poem (from late 1966) undated, but from around the mid-1960s to the 1970s, gathered by Adler as a collection of best pieces from the time. The uppermost sheet with rust offset from the paperclip, also a little light toning, wear to the final couple of sheets, but Very Good. Loosely held in a used 'internal memo' folder, with a handwritten designation by Adler that the poems are unpublished, although one is in *The Happy Unicorns* below, with slight differences. It is among a handful of poems which appear twice in this gathering.

ADLER, Jeremy. A folder of single sheets typeset and printed by Adler, consisting of two copies each of 'The Gambler' and two alphabet pieces ('A' and 'O') from *Vowel Jubilee*. Undated, but the former poem was the first item he set and printed, and was issued to friends; it appears in the folder above, with differences. The latter two pieces are signed by Adler (on each copy). 4to, single-sided, 'The Gambler' being slightly larger. Light signs of wear, but Near Fine overall, in a folder with Adler's handwritten designation.

(ADLER, Jeremy.) PURCELL, Sally and PURVES, Libby (eds.). *The Happy Unicorns: The Poetry of the Under Twenty-Fives*. London: Sidgwick & Jackson, 1971. 1st edition. 12mo. Blue cloth. 136pp. Includes three poems by Adler, the first time he was published in a book. Front free endpaper a little spotted, the spine head with a tiny bump, otherwise Fine in Very Good Plus dust jacket, with some peripheral spotting but crisp and generally clean. This copy has been signed by Adler at his contribution.

[ADLER, Jeremy (ed.)]. Spare pages from *A*, the first issue of Adler's envelope magazine of visual poetry. [London], [1971/72]. 4to. Thirty-eight loose sheets, often printed on one side only, in an envelope with affixed label. A high proportion of the published issue, lacking for example the Contents sheet, although many of the contributors' names are given. These include Bob Cobbing, Peter Finch, Michael Gibbs, Peter Mayer, and Adler. Like those from *ABC* and *ABCD* below, these sheets could be used for exhibiting, but are not specifically designated as such. Near Fine in Very Good envelope (different from the published version).

ADLER, Jeremy. *Alphabox*. London: Writers Forum, 1973. 1st edition. Four sheets, printed on one side only, each folded six times and affixed at three edges in total, folding out concertina-style to show twenty-eight panels (each approximately 1.5" x 1.5"). Adler's Alphabox Press was named after this item, Writers Forum Object Series No. 1, visual work representing a letter of the alphabet per panel. Lacking the original transparent envelope, otherwise basically Fine, bound a little unevenly and therefore snaking somewhat.

ADLER, Jeremy. An unused oblong 4to sheet off the press showing the contents of *Alphabox* laid out. A little light creasing to extremities, one tiny nick, but Near Fine as a survivor.

ADLER, Jeremy. *Tarot*. London: Pirate Press, nd (1973). 1st edition. 4to. Stab-stapled at the head edge. Unpaginated (12pp. printed on rectos only). Drawn by Adler, and silk-screened by Bill Griffiths 'at Jas. Shallcross' workshop, Dalston'. Griffiths also provides an introduction: 'The present Tarot is offered as a continuation of the tradition of entertainment and artistry, seeing the Tarot not as a fixed but an evolving concept. The pages are in this order: 1. atouts 2. swords (=spades) 3. money/pentacles (=clubs) 4. batons/wands (=diamonds) 5. cups (=hearts)'. Some light wear, the staples very slightly rusty, a couple of spots, and moderate staple impressions, but Very Good. Although not stated, one of 200 copies; Griffiths' *Pirate Press Book List* suggests that the book was issued in a polybag, but Adler is not aware of one.

ADLER, Jeremy. *Tarot*. London: Pirate Press, nd (1973). 1st edition. 4to. Stab-stapled at the head edge. Unpaginated (12pp. printed on rectos only). Another copy in similar condition, silk-screened in different colours.

(ADLER, Jeremy.) ADLER, H. G. *Fenster: sechs Gedichte*. London: Alphabox Press, 1974. 1st edition. One of 100 copies. 4to. Stab-stapled. Unpaginated (16pp. mostly printed on rectos only). Text in German. By Jeremy Adler's father, who was also friends with Bob Cobbing. Light band of darkening to one edge of the front cover (not affecting the design), the lower portion moderately splashed, otherwise Very Good.

(ADLER, Jeremy.) HODGKISS, Peter (ed.). *Poetry Information* 11. London, Autumn 1974. 1st edition. 4to. Glue bound. 68pp. Contributors include Clayton Eshleman, Eric Mottram (on Eshleman), Barry MacSweeney (on Tony Jackson), David Miller (on Robert Lax), Jeremy Hilton (on Allen Fisher), Hodgkiss (on Ted Joans), Jim Burns, and David Tipton. Also an obituary of, and poem by, William Wantling. Adler provides the cover. Oversized covers rubbed and a little soiled, otherwise Very Good. This copy has the ownership inscription of John James.

(ADLER, Jeremy.) WURM, Franz. *Acht Gedichte in Faksimile*. London: Alphabox Press, 1975. 1st edition. One of 100 copies (of 200). 8vo. Stab-stapled Japanese-folded sheets. [14pp.]. Eight poems printed in facsimile holograph (in German), published by Adler and with a cover by him. Good, with a small bump at the spine (not affecting the design), the blank final sheet creased and with a 1.5" closed split. Page numbers have been added neatly, and there are a couple of minor annotations, all in pencil. Although not one of the 100 numbered and signed copies, this copy has been signed and inscribed by the author in the year of publication; this book launched the revival of Wurm as a poet.

ADLER, Jeremy (ed.). Sheets from *ABC* and *ABCD* for exhibiting. London, 1975-1977. Folio. Eighty-four sheets, mostly printed on one side only, in an envelope with the *ABC* title label affixed and a handwritten designation by Adler. The majority (about 85%) of the third and fourth (of four) issues of *A*, these sheets specifically used for display. Contributors include Bob Cobbing, Jackson Mac Low, bpNichol, Bill Griffiths, Jennifer Pike, Lawrence Upton, Betty Radin, Sean O'Huigin, P.C. Fencott, Chris Cheek, Paula Claire, Peter Finch, Ian Robinson, Peter Mayer, Bill Bissett, Alaric Sumner, K. Chris Cable, Herbert Burke, and Sylvia Finzi. Very Good in envelope, with a few of the sheets spotted and two of Cobbing's contributions stuck together for display, showing glue residue. One sheet is present twice.

ADLER, Jeremy. Working drafts for *Fragments Towards the City*, consisting of eight single-sided 4to sheets, being xeroxes of corrected typescript and (in one case) manuscript, with a small number of holograph corrections/additions. The book was published by Writers Forum in September 1977, with accompanying visual poems by Bob Cobbing; where dated, these sheets are from 1975 to 1977, and their markings are for performance, for example at the Poetry Society. Very Good, with a historical horizontal fold, mild now, the first sheet with light offset rust marks from a paperclip. Loosely held in a plastic wallet with handwritten sticker by Adler, signed.

ADLER, Jeremy. *The Little Fruitgum Memory Book*. Np: Writers Forum, 1978. 1st edition. Single sheet cut horizontally to the centre and folded twice into 16mo (this copy not cut). Fine.

(ADLER, Jeremy.) ADLER, H. G. *Spuren und Pfeiler*. London: Alphabox Press, 1978. 1st edition. One of 250 copies. Oblong 4to. Stab-stapled. Unpaginated (66pp. mostly printed on rectos only, one sheet folding out). Poetry in German, with drawings by Friedrich Danielis. Very Good. Although not a special edition copy, signed by the artist in the year of publication.

(ADLER, Jeremy.) ADLER, H. G. *Transubstantiations Mixed And Fixed*. London: Writers Forum, 1978. 1st edition. 8vo. Stab-stapled Japanese-folded sheets. Unpaginated (8pp.). Last two sheets bumped at the head edge, otherwise Very Good indeed.

ADLER, Jeremy. *Even in April, Ferrara, and Liberty*. Cambridge: Lobby Press, 1978. 1st edition. 8vo. Wrappers. 48pp. Two leaves present twice (not included in pagination), otherwise Near Fine.

ADLER, Jeremy. *Vowel Jubilee*. Aachen, Germany: [Jeremy Adler], 1979. Seven loose 4to sheets, printed on one side only. Printed at the Fachhochschule Aachen, Fachbereich Design, at the instigation of Hildegard Reitz and Hermann Moog, under the supervision of Josef Mingers. Originally published three months earlier in an edition of just 25 copies; this is the 2nd edition of 50 numbered copies, although this copy is number 51, and the sheets have been placed (by Adler) in a later (nicer) string-tied folder. The work is for performance by two or more voices, and indeed it was performed by Bob Cobbing and Bill Griffiths. Near Fine, the title sheet with a hint of unobtrusive fading, the colophon with a historical dog-ear, in Very Good folder. Signed by Adler on the colophon.

ADLER, Jeremy. An early letterpress piece made in Germany, working with vowels. Single sheet printed on one side only, marginally taller than 4to, signed by Adler on the reverse. Undated, but from the same year as *Vowel Jubilee*. Very Good Plus.

ADLER, Jeremy. *The Wedding and Other Marriages*. University Center, MI: Green River Press, 1980. 1st edition. 8vo. Wrappers. 112pp. Gathers *Triplets*, *Fragments Towards the City*, the title sequence and more, with drawings by Friedrich Danielis. A Good copy, spotted to the edges and (peripherally) to the wrappers, which are slightly toned. Contents clean.

ADLER, Jeremy. *Triplets*. [London and Vienna, Austria]: Alphabox Press, 1980. One of 30 copies numbered in Arabic (of 40), signed by the author and the artist. Thirty-six loose 4to sheets, printed on one side only, in a patterned paper-covered drop-back box, the upper lid with a title label affixed. A beautiful production, this 2nd edition with six etchings by Friedrich Danielis (on eight plates) accompanying Adler's twenty-four poems. Contents Fine in Very Good, moderately toned box, a few corners slightly rubbed. Also included in this copy is a prospectus for the publication (in parallel English and German), a single sheet folded once into 4pp., 4to.

ADLER, Jeremy. Another copy of the prospectus, in this case with one of Danielis' etchings loosely inserted, here designated as 'Muster' or 'sample' on the reverse. Very Good overall, with one corner bumped and a small peripheral splash to the lower panel. A brief correction has been made to the text.

ADLER, Jeremy. A proof copy of the text pages in *Triplets* (the 2nd edition), consisting of twenty-three loose sheets (i.e. lacking five), held in a wraparound sheet showing the title and Contents pages (each therefore present twice) dated in pencil '24.viii.79.'. Not different from the published text, but with (curtailed) material apparently from the 1st edition on the reverse of two sheets, giving some insight into the process of this Alphabox 'Special Series' production. Fairly light-coloured staining to the outer sheet, encroaching slightly on the half-title, otherwise Very Good, a little spotted and soiled peripherally. With a couple of basic annotations made by hand.

ADLER, Jeremy. *Putting The Pages Together*. Croydon: Fetish Books, 1980. 1st edition. 8vo. Stab-stapled Japanese-folded sheets in wrappers. Unpaginated (22pp.). Published by Cory Harding, with an author biography evidently written by him. Poems, short prose, and visual work. Near Fine.

ADLER, Jeremy. *Homage to Theocritus*. London: Writers Forum, 1985. 1st edition. 8vo. Stapled wrappers. Unpaginated (24pp.). With visuals by Bob Cobbing. 'Theocritus is known best as the father of pastoral, but he should be recalled no less as an originator of patterned poetry: experiment and the country life. This double delight our city booklet celebrates.' Fading around the spine (only just touching the design), the staples rusty, but Very Good overall.

ADLER, Jeremy. *Notes from the Correspondence*. Np: Alphabox Press, 1983 [actually 1986]. One of 35 copies numbered in Arabic (of 45), signed by the author and the artist. Eleven loose sheets, printed on one side only, five of which are larger, oblong sheets folded twice vertically, in an 8vo decorated paper-covered drop-back box,

the upper lid with a title label affixed. Following the Writers Forum edition of *Notes from the Correspondence* (1980, with visuals by Bob Cobbing), this edition prints Adler's poem in parallel English and German (as *Zeilen aus der Korrespondenz*), translated by H. G. Adler and Franz Wurm, and includes seven etchings by Sylvia Finzi (each protected by a sheet of tissue paper). A couple of light rubs to the box's lower lid, but Fine.

ADLER, Jeremy. [*An Alphabet*]. [London]: [Writers Forum], [1986]. Thirteen 4to sheets, printed on one side only, in a folder with two illustrations affixed. Originally published by Bob Cobbing with sheets in an envelope; in this format it is one of approximately 25 copies put together by Adler. Very Good Plus, the sheets gently bumped to one corner, in Very Good folder, peripherally faded. The folder has been signed by Adler. Together with a separate folder, designated by Adler as containing spare sheets from the publication, again with his signature.

(ADLER, Jeremy.) WROLSTAD, Merald E. (ed.). *Visible Language* vol. 20 no. 1. Cleveland, OH, Winter 1986. 1st edition. 8vo. Wrappers. 148pp. Adler contributes 'Pastoral Typography: Sigmund von Birken and the "Picture-Rhymes" of Johann Helwig' to this well illustrated special issue, 'Pattern Poetry: A Symposium', guest edited by Dick Higgins. Adler's paper 'argues that European figured poetry of the Renaissance and Baroque periods is a distinctive art form, which combined aspects of Greek and Latin art into a new synthesis', resulting in 'a specifically typographical style of literature'. Also Ulrich Ernst, Ana Hatherly, Higgins, and more. Very Good, lightly rubbed, the spine text just slightly faded.

ADLER, Jeremy. *Big Skies and Little Stones*. London: Alphabox Press, 1987. 1st edition. One of 24 lettered copies on 230 gr. Hahnemühle-Kupferdruck (of 99), signed by the author. Twenty-six loose sheets, printed on one side only, folded twice vertically into oblong 8vo, in a drop-back box, the upper lid blind-stamped. Short texts such as 'Agate' or 'Leo', 'Obsidian' or 'Libra', set among numerous star-like/stone-like illustrations, coloured by Caron Burt. Contents Fine in rather dusty box, also with a few tiny bumps, the lower lid with a stray ink mark and a small scuff. Still a very attractive production.

ADLER, Jeremy. *All in a Tiz*. Np: Alphabox, 1987. 1st edition. Four sheets, printed on one side only, each folded six times and affixed at three edges in total, folding out concertina-style to show twenty-eight panels (each approximately 1.5" x 1.5"). A development of *Alphabox*, also incorporating colour (applied to the manuscript in felt tip, then printed). Fine in transparent plastic bag.

ADLER, Jeremy and ERNST, Ulrich. *Text als Figur: Visuelle Poesie von der Antike bis zur Moderne*. Wolfenbüttel, Germany: Herzog August Bibliothek and Weinheim, Germany: VCH, Acta humaniora, 1987. 1st edition. 4to. Wrappers. 336pp. Profusely illustrated catalogue (in German) for the exhibition at the Herzog August Library, held from 1 September 1987 to 17 April 1988; an excellent survey. In 1979 the library (which holds, among other things, one of the great collections of artists' books) awarded Adler a scholarship for the study of figured poetry; his involvement there continued for about ten years. Very Good overall, moderately shelfworn, the spine a little soiled. With a loosely inserted invitation (two copies) to the exhibition's opening.

(ADLER, Jeremy.) ADLER, H. G. *Zeitlos*. London: The Hand Press, 1988. 1st edition. Single sheet of card folded once into 4pp., 8vo, with insert. A printing, on the death of H. G. Adler (2 July 1910-21 August 1988), of the title poem, with a loosely inserted translation (as 'Timeless') by Jeremy Adler. Fine.

ADLER, Jeremy. *Soap Box*. Obermichelbach, Germany: Gertraud Scholz Verlag, 1991. 1st edition. Eleven concertina-style items (each between five and seven sheets, printed on one side only, folded four times and affixed, folding out to show between twenty-five and thirty-five panels (each approximately 1" x 1.5")) in soap box-style container, printed on the upper lid. Like a travelling exhibition, including the works 'Snapdragon', 'Alcoholic Footprints', 'Paper Tiger', 'Alphabet Spaghetti', 'Butterfly Hieroglyphs', 'Line Drawing', 'Sleeping Landscape', 'How It Is', 'Dotty About It', and 'A Day at the Printers', plus a concertina with the title, contents, and publication details (calling for a number, but never numbered). Fine in Near Fine box, the lower lid with a little very faint discolouration, its underside slightly soiled.

ADLER, Jeremy. *Alphabet Music*. London: Alphabox Press, 1992. One of 25 numbered copies. Seven oblong folio sheets and one 4to sheet, all printed on one side only, in a transparent plastic bag. The 2nd edition; the work was first published in 1974 by Alphabox, Pirate Press, and Writers Forum, and it was first performed with Bill Griffiths, Bob Cobbing, and Paul Burwell at the Poetry Festival, Münster, in 1979. 'Each sheet of Alphabet Music contains 15 letters, either whole, or split up into fragments, except the last, where the sequence breaks off... For

a full reading, the sheets should be laid out in sequence... Colour denotes key.' Light signs of wear, but Very Good Plus in slightly worn bag, creased and with a couple of pocks/splits, but sound.

ADLER, Jeremy. A prospectus for *To Cythera!* (Alphabox Press, 1993), which publication consisted of four poems by Adler and five etchings by Friedrich Danielis, in an edition of just 40 copies. The prospectus is a single sheet folded once into 4pp., folio, giving information in parallel English and German, and an etching by Danielis is loosely inserted. Very Good overall, moderately rubbed and soiled.

ADLER, Jeremy. *Familiar Signs*. Np: Alphabox, 1994. 1st edition. Four sheets, printed on one side only, each folded six times and affixed at three edges in total, folding out concertina-style to show twenty-eight panels (each approximately 1.5" x 1.5"). A further development. Fine in transparent plastic bag.

ADLER, Jeremy. *At the Edge of the World*. London: Alphabox Press, 1994. 1st edition. 4to. Quarter yellow cloth with three-quarter printed paper-covered boards, hand-coloured. 40pp. A couple of very light marks to the upper board, otherwise Fine. Lacking the tissue dust jacket.

ADLER, Jeremy. *At the Edge of the World*. London: Alphabox Press, 1994. 1st edition. 4to. Stitched hand-coloured wrappers. 40pp. Fine in very slightly rubbed and marked tissue jacket, crisp nonetheless.

ADLER, Jeremy. *Arcadian Semiotics: The visual poetry of Sigmund von Birken (1626-81)*. [London]: The British Library, 1995. 1st edition thus. 8vo. Stapled at top corner. [20pp.]. Illustrated essay, offprinted from *The German Book 1450-1750: Studies presented to David L. Paisey in his retirement*, edited by John L. Flood and William A. Kelly. Small bump to the spine head, otherwise Fine.

ADLER, Jeremy. *The Electric Alphabet/Elektrická Abeceda*. Hradec Králové, Czech Republic: Alphabox Press, 1996. One of 60 numbered copies, signed by the author and the artist. Twenty-eight loose sheets, mostly printed on one side only, folded twice vertically into square 8vo, plus an errata sheet, in a folded card cover, the whole contained in a cloth-covered slipcase with ribbon pull. Following the Writers Forum edition of *The Electric Alphabet* (1986), this edition prints Adler's text in parallel English and Czech, translated by Eva Adler, and includes twenty-seven etchings by Jiří Šindler. One edge of the errata sheet lightly creased, a little minor rubbing to the card cover, but Fine.

(ADLER, Jeremy.) FRAENKEL, Ernest. *Die unsichtbaren Zeichnungen Stéphane Mallarmés*. Lana and Vienna, Austria: Edition Per Procura, 1998. 1st edition thus. 48pp. (8vo) bound into card covers, which also hold nine large loose sheets (folded down to 8vo), printed on one side only, totalling 68 panels. Originally published in Paris in 1960; this 1st German edition contains the essay 'Kein Zeug zum Bild' by the experimental poet Schuldt. Colourful visual representation of Mallarmé, creating psychoanalytic meanings from typography. Fraenkel was Adler's uncle; he was the assistant of Étienne Souriau, whose view that all texts have a visual and concrete representation prefigured concrete poetry. Souriau contributed a foreword to the French 1st edition of this work. Inevitable slight wear to the card covers, one small, unobtrusive splash, but Near Fine overall.

ADLER, Jeremy. *The Electric Alphabet*. Np: Alphabox Press, 2001. 3rd edition. 4to. Stitched wrappers. 30pp. 'Notes towards a dictionary of the universe', from 'alphabet' itself through to 'zero', handsomely printed in black and red and with a tipped-in frontispiece by Jiří Šindler. Fine.

ADLER, Jeremy. A computer typescript of an unpublished article entitled 'Poetry Wars?', responding to Peter Barry's book *Poetry Wars: British Poetry of the 1970s and the Battle of Earls Court* (2006). Five A4 sheets, single-sided, in string-tied folder with handwritten sticker. Addressing in particular what Adler describes as 'the misguided not to say uninformed thesis that [Eric] Mottram was somehow the "leader" of what came to be known as the British Poetry Revolution'. Adler's first sentence states his viewpoint clearly: 'The chief figure behind the poetry revival at the Poetry Society was Bob Cobbing.' Fine, signed on the sticker and on the piece itself.

ADLER, Jeremy. An original artist's book entitled *Sketchbook*, consisting of 123 drawings made in Villaz, Switzerland from 21 to 29 August 2014. In total 126 loose A6 cards, landscape, for the most part with artwork in black ink on one side (with some hand-colouring), individually titled in pencil on the reverse, held in a decorated paper-covered box. A beautiful work, evidently deriving from Adler's surroundings at the time, but with clear

correspondences to the rest of his oeuvre in terms of style/appearance and, with particular regard to his published artist's books, a concern for presentation. As such, what might initially have been sketches become a finished object, not a sketchbook but a work entitled *Sketchbook*. The occasional smudge or suchlike probably due to the speed of production, slight soiling inside the box, but Fine.

ADLER, Jeremy. *The Magus of Portobello Road*. London: Alphabox Press, 2015. 1st edition. 8vo. Wrappers. 414pp. A topical retelling of the Faust story, including back cover praise by Iris Murdoch. Laminate lifting at a few edges (not affecting the design), the spine with a light reading crease, otherwise Very Good indeed.

ADLER, Jeremy. *A Night at the Troubadour*. London: Alphabox Press, 2017. 1st edition. 8vo. Wrappers. 348pp. The second novel in this series: 'Taking the year 1968 as its focal point, the new narrative delves back into the interstices of the twentieth century, in order to depict the Faustian Age.' Smudge to the half-title in production, otherwise Fine.

ADLER, Jeremy. Two undated single-sided cards, one a (printed) rubberstamp poem using the letter 'V', the other a visual sonnet, both oblong A5 but intended to be folded. The latter, which is signed by Adler, is an offcut from a sequence. Fine (with spare copies included).

ADLER, Jeremy. A collection of small artworks by Adler from between 1973 and 2014 (where dated), nineteen pieces across twenty-four items, including typewriter art, collages, cut-outs, alphabet and calligraphic work, and visual art in general, as such a cross-section of the wider collection offered here. Most of the pieces are signed, and some of them are titled. One is a print and another is in part printed, otherwise they are original works on paper or card, typestracts or, for the most part, pen and ink, occasionally with colour or found material, up to around A5 in size. Very Good, the print creased, a few pieces with evidence (on the reverse) of having been displayed, some slight rubbing and soiling, but an attractive gathering, loosely held in a folder.

3. Clive Fencott
£5000

'CLIVE FENCOTT, b 13/5/52, Lydney, Eng., began writing with some seriousness in 1965, and painting some time later, played atrocious lead guitar at the school talent contest. Discovered concrete poetry at Art College in Croydon. In 1971 joined the London "experimental poetry workshop"... Interest in performance concentrates mainly in the use of prepared tape, live tape, film, and stereo or quadrophonic sound systems to construct unpredictable situations conducive [sic] to improvised performance.'

Offered here is a selection of Fencott's publications, including recordings and microfiches, and a highly representative gathering of posters, flyers, and other materials from his career. These cover his performances in sound poetry, electronics, free improvisation, and alternative cabaret, as well as collaborative work as part of JGJGJGJG (with cris cheek and Lawrence Upton), Oral Complex, and Birdyak, the latter two groups also including Bob Cobbing. The biographical note above comes from a leaflet advertising the work of Fencott and Cobbing, who toured together in North America, and indeed this collection provides a thorough record of Fencott's international events and exhibitions.

These materials are not merely ephemeral to the work of a sound poet like Fencott, as their visual impact and their inherent detailing of performances give a hold on the unpredictable and improvised work they advertise. As such this collection gets as close to Fencott's oeuvre as has previously been possible.

FENCOTT, Clive. *s, m, l, o, e.* [New Addington]: El Uel Uel U, nd. 1st edition. 8vo. Stab-stapled. Unpaginated (58pp.). His first book, printed and rubber stamped in assorted colours, and incorporating coloured tissue paper, stickers, and a deliberate rip. Some copies were completed in 1974, the majority in 1975. Near Fine in Very Good Plus screenprinted dust jacket, with the envelope affixed to the lower flap ('A tactile poem'). Slight rubbing to extremities, the lower flap with a small, unobtrusive chip.

FENCOTT, Clive. *AM I ON MY FEET.* London: El Uel Uel U, nd (1976). 1st edition. 8vo. Stapled wrappers. 28pp. 'All the poems in this volume were found initially in the dialogue of films of the same title seen on television. In many cases they represent the entire dialogue/action of the films concerned. THEN ADAPTED AND REARRANGED'. The title is taken from Marlon Brando. Staples slightly awry (but secure), otherwise Fine.

FENCOTT, Clive, ADLER, Jeremy, and GRIFFITHS, Bill. *Three.* Toronto, ON, Canada: Ganglia Press, Spring 1976. 1st edition. One of approximately 200 copies. 4to. Acetate wrappers, plastic strip bound. Unpaginated (36pp.). Published as *grOnk* Intermediate Series 4, assembled by bpNichol; Fencott contributes 'Red Text-Sounds' and the cover. Contents Fine, the acetate wrappers slightly worn, with an ineffective 1" split alongside the plastic strip, the lower wrapper with a patch of soiling. Also present is a folder containing spare pages of Fencott's contribution, plus a printed note by him.

FENCOTT, Clive. *The Spiral Door Stop.* London: Pirate Press, nd (1977). 1st edition. 16mo. Stab-stapled wrappers. Unpaginated (24pp. printed on one side only). Contained in the Pirate Press *Small Printings* folder (itself undated) along with Bill Griffiths' *Poems for Ian Hamilton*, *Eight Poems against the bond and cement of civil society*, *The Song of the Hunnish Victory of Pippin the King*, and *Riddlebook*, and *Hamvell's Book* by K. Chris Cable. Contents (which were variable) Fine overall, the folder (string-tied, with affixed title label) Very Good indeed, with a little light fading and rubbing, and one small mark to the label, but generally clean and crisp.

FENCOTT, Clive. *The Legends of Jack O' Kent: being an account of his dealing with the devil.* Toronto, ON, Canada: [Ganglia Press], October 1978. 1st edition. One of 200 copies. 4to. Plastic strip bound. Unpaginated (30pp.). Published as *grOnk* Intermediate Series 13, with line drawings by Brandy Wine and calligraphy for the title page and cover by Anne Whiteley. 'FIRST heard the legends from my grandfather who from his father who lived in the area where most of the legends arrived, the small town of Grosmont, village of Kentchurch, Wye Valley.' Good with some soiling and spotting to the covers, better internally.

FENCOTT, Clive. *The Autobiographies of Dick Turpin.* Cambridge: Lobby Press, 1979. 1st edition. 4to. Stab-stapled. Unpaginated (24pp.). Rust marks around the staples, which have taken a few attempts, the back cover slightly precarious but holding. Otherwise Very Good.

FENCOTT, Clive. *His Dexter Daylight Utterly Darkened*. New Addington: El Uel Uel U, 1979. 1st edition. Two microfiches, each with 98 images and in a plain white sleeve. Very Good, moderately thumbed around the edges, one of the sleeves with a small mark.

FENCOTT, Clive and DUTTON, Paul. *Blues, Roots, Legends, Shouts & Hollers*. Toronto, ON, Canada: Starborne Productions, [1980]. 1st pressing. STB-0180. LP record (33 1/3 rpm). A side each; about Fencott's it is written: 'This recording makes available for the first time the panorama of his audio/aural artistry, from home tape manipulation to clean studio sound & the real live street feel of "Jack O' Kent".' With sleeve quotations on him by Eric Mottram and Richard Tabor, plus a photograph by Sean O'Huigin. Art direction for the LP is by bpNichol. Excellent in sleeve.

FENCOTT, Clive. *chasing/the dragon/in clouds*. London: Writers Forum, nd (1981). 1st edition. 8vo. Stapled wrappers. Unpaginated (16pp.). Very Good Plus.

FENCOTT, Clive. *Yodeling Up The Canyon*. London: Writers Forum, 1981. 4to. Stab-stapled. Unpaginated (34pp. printed on rectos only). The 2nd edition, four years after the 1st. With a piece cut out of one of the sheets, as issued, revealing a portion of the sheet below. Near Fine.

(FENCOTT, Clive.) SACKNER, Ruth and Marvin (eds.). *Bob Cobbing, P.C. Fencott: An Exhibition of Concrete and Visual Poetry from the Ruth and Marvin Sackner Archive, February 25 - March 4, 1982*. Np: np, 1982. 1st edition. 4to. Plastic strip bound. Unpaginated (50pp.). Illustrated catalogue for the exhibition, which was timed to coincide with the start of Cobbing and Fencott's tour of North America, a performance at the University of Miami. A couple of corners slightly rubbed, a little minor creasing, but Very Good Plus overall.

FENCOTT, Clive and COBBING, Bob. *Cobbing & Fencott in Baltimore*. Baltimore, MD: Writers Forum and El Uel Uel U, 1982. 1st edition. 4to. Stab-stapled. Unpaginated (34pp. printed on rectos only). One of eight such books published on the tour of North America. The authors travelled mainly by train, gathering old and new material (often on the train) as texts for performance at the various cities. Published in the cities themselves, the books were not available in the UK. Very Good, the staples rusty.

FENCOTT, Clive and COBBING, Bob. *Clyde Dunkob in Vancouver*. Vancouver, BC, Canada: Writers Forum and El Uel Uel U, 1982. 1st edition. 4to. Stab-stapled. Unpaginated (32pp. printed on rectos only). Very Good Plus.

FENCOTT, Clive and COBBING, Bob. *Scrambles*. London: Writers Forum, 1982. 1st edition. Writers Forum Cassette No. 2. Recordings from Baltimore and San Francisco on the North American tour, constructing 'an unpredictable situation conducive to improvised performance'. Tape Excellent, the case with a few scratches.

(FENCOTT, Clive.) ORAL COMPLEX. *Oral Complex at the October Gallery*. London: Writers Forum, 1982. 1st edition. Writers Forum Cassette No. 3. 'These are virtually unedited recordings from the two live improvised performances at the October Gallery, London, May 21st/22nd 1982.' 'Ideas, texts and/or backing tapes' are credited to Fencott for the tracks 'Plastic Mach', 'Child's Foreplay', and 'Robotomy'. Tape Excellent, the case's opening/closing mechanism faulty though not distractingly so.

(FENCOTT, Clive.) ORAL COMPLEX. *Oral Complex at the L. M. C.* London: Writers Forum, 1983. 1st edition. Writers Forum Cassette No. 4. 'This is a virtually unedited recording of a live improvised performance at the London Musicians Collective on Friday 13th May 1983'. Two of the tracks are credited solely to Fencott, 'London Building & Home Improvement' and 'East Coast/ West Coast', and one is credited to Clyde Dunkob. Excellent in case, with light wear only.

FENCOTT, Clive. *Balmy Daze*. London: El Uel Uel U, 1984. 1st edition. 8vo. Stapled wrappers. Unpaginated (12pp.). Constructed 'in Berlin September 77 from a tattered poster found kicking around the streets'; the effect is like that of a science fiction story. Some creasing inherent to the stock, otherwise Fine.

FENCOTT, Clive. *Non Hysteron Proteron*. Toronto, ON, Canada: Underwhich Editions, 1984. 1st edition. One of 500 copies. 8vo. Wrappers. Unpaginated (128pp.). A novel 'shredded and redistributed in its component parts'. 'Hysteron Proteron' means 'an inversion of the natural order of things', and so 'Non Hysteron Proteron' is the

reverse of this: things that are not in the wrong order. Yet by coincidence (and accident), the book was published with the pages in the wrong order. Very Good Plus.

FENCOTT, Clive. *Boatshow*. Np: Writers Forum, 1985. 1st edition. Oblong 4to. Fifteen loose sheets, printed on one side only, in a plastic folder. His first solo computer poetry/art project: 'Selections from the outpourings of "squigs"; a computer graphics program developed by the author. A number of parameters allow an endless series of variations around a large number of themes to be developed. The "boatshow" examples were developed by varying just one of these parameters.' Fine, the folder with a little minor creasing.

FENCOTT, Clive. *At last! the big grips get to two, the get big two to grips*. Westcliff-on-Sea: Change at the top, 1985. 1st edition. Oblong 4to. Seven loose sheets, printed on one side only, in a plastic folder. 'This piece was created using "LOPS"; a computer poetry/graphics system developed by the author. All the phrases treated were "found" in various press reports of the event in question.' One corner very gently bumped, otherwise Fine in lightly shelfworn folder.

FENCOTT, Clive and HALSEY, Alan. *The Flyting of Halsey & Fencott*. Np: Gargoyle, 2008. 1st edition. Single sheet folded once into 4pp., 8vo. Published 'for a flyting at Crossing the Line'. Fine.

FENCOTT, Clive. *Restraining a Rotary Clothes Line*. Np: np (fencott.com), nd (2012). 1st edition. 16mo. Single sheet printed on one side only. Fencott has written that this piece 'came about as a result of actually restraining a three-armed rotary clothes line... What then struck me was that the finished structure could be viewed as either a continuous line of prose spiralling into the centre or three sets of straight lines, verses, shortening and also converging into the centre: the first view prosodic, the second poetic.' Fine.

(FENCOTT, Clive.) JGJGJGJG. *A Farewell Performance*. Netherlands: Slowscan, 2017. One of 200 copies. Slowscan Vol. 37. LP record (33 1/3 rpm), the reissue on vinyl of the 1978 Balsam Flex cassette: '(as long as you can say it that's our name)'. New, sealed.

An A4 information sheet (printed in black on white stock) for the Westminster grOUP (WOUP) exhibition at Au Pere de Nico, London, from 27 December 1974 to 17 January 1975, including work by Fencott, Bob Cobbing, Bill Griffiths, Paula Claire, Jeremy Adler, Jennifer Pike, Lawrence Upton, Peter Mayer, Betty Radin, and more. 'WOUP was formed in 1968 by Peter Mayer and Bob Cobbing. It is the London counterpart to GLOUP (the GLoucestershire grOUP) whose members included Dom Silvester Houedard [sic], John Furnival, Kenelm Cox and other west country visual poets.' The sheet lists previous exhibitions, notes special workshops to be held at the National Poetry Centre in connection with the present exhibition, and provides artistic background. This was the first time that Fencott exhibited with Cobbing et al. Very Good, once folded into quarters, the creasing mild now.

An A4 poster, printed in black on orange/yellow stock, for 'Lardhead (cris cheek) vs the Green Squeeler (pc fencott)' at the National Poetry Centre, London, on Tuesday ('Choose day') 30 March (1976). Described as 'the first in a projected series of performances working towards a more dynamic attitude towards poetry, energy n muscle energy from movement of ideas and the misunderstanding of which can itself be harnessed'. The poster resembles the cover of cheek's book *Lardhead*. Minor signs of handling, but Fine.

An A4 poster, printed in brown on light blue stock, apparently for the same event but (deliberately) less obviously informative. This design was by Fencott, the one above by cheek. Fine.

A booklet by and about JGJGJGJG (8vo, stapled wrappers, [8pp.]), evidently from late 1976 or thereabouts, at once light-hearted and hopeful of bookings: 'We feel that it is not only we who will benefit for whilst this is an important experiment, it is not one for its own sake having the immediate appeal, energy and potency of street theatre, rock bands, jazz buzz, ritual chants. urgent perhaps.' Introduced by an illustration of what appears to be a paper bag in battle, its shield reading 'VOULEZ VOUS JGJGJG AVEC NOUS', elements of the booklet are familiar from *A Farewell Performance*. Near Fine.

An A4 poster, printed in black on white stock, advertising a series of events by performance poets, organised by Peter J King/tapocketa press between 30 March and 4 April (1977) at Battersea Arts Centre and Lavender Hill Library, London. The listings include JGJGJGJG on 31 March (at Battersea Arts Centre), as well as Bob Cobbing, Pete Finch and Raggy Farmer, Richard McKane, and King. A little light creasing, but Fine.

An A4 poster, printed in black on white stock, for JGJGJGJG's performance at Battersea Town Hall, clearly by cris cheek. The words 'THESE MEN ARE DANGEROUS' are hidden within the design. Fine.

An A3 poster, printed in dark green on light blue stock, for readings, workshops, and other events at the Poetry Society, at the National Poetry Centre, from April to July 1977. With Robert Duncan, Robert Creeley, Fielding Dawson, John James, Barry MacSweeney, Andrew Crozier, F. T. Prince, John Wilkinson, Tom Pickard, Nigel Wheale, Nick Totton, Peter Baker, Ken Smith, Homero Aridjis, and more, plus listings for the 10th International Sound Poetry Festival, including Henri Chopin, Sten Hanson, Svante Bodin, abAna, and JGJGJGJG. Very Good, folded once horizontally.

The programme for events between 23 April and 11 June (1977) at Het Amsterdamsch Litterair Café De Engelbewaarder, including JGJGJGJG with Jeremy Adler on Sunday 1 May. Consisting of a white foolscap sheet, printed in black on both sides, the text mainly in Dutch although with a couple of quotations from the group in English. A reading by James Koller and Franco Beltrametti is also among the listings. Worn at the head and tail edges, without loss, otherwise Very Good.

The programme for the Berliner Festwochen of 1977, including (on Sunday 18 September) JGJGJGJG with Jeremy Adler, Bob Cobbing and Bill Griffiths, Ernst Jandl and Gerhard Rühm, François Dufrêne, and Henri Chopin. A single large white sheet, printed in black on both sides, folded three times into 4to. Text in German. Near Fine.

A JGJGJGJG information sheet (single-sided A4, printed in black on white stock) listing addresses, personnel, and performances up to and including September 1977 (as well as 'events of which no prior warning was given', such as a 'Hotel Event', a 'Breakfast Event', and a 'Deck Event' around Europe). The group is described as 'an attitude of activity rather than an area of activity. rather than a category [sic] of activity'. Very Good, folded once horizontally.

An A4 poster, printed in black on tan stock, for JGJGJGJG's farewell performance on Tuesday ('CHOOSE DAY') 7 March (1978) at King's College London. Near Fine, with a little light smudging (not obscuring any of the design).

A catalogue for 'An Exhibition of Visual Poetry from England' at Fylkingen, Stockholm (undated), simply listing works by Bob Cobbing, Lawrence Upton (whose contact details are given), cris cheek, and Fencott. Three single-sided 4to sheets, stapled at the top corner, with fifty-four works in total (seven by Fencott). Very Good Plus.

An A4 poster for King's College readings during Winter 1978, including Douglas Oliver and Thomas A Clark, Allen Fisher and Tony Lopez, Lee Harwood and Bill Sherman, and Robert Hampson, Ken Edwards, and Peter Barry. The 'Unconfirmed' of 28 November has been corrected by hand to list Fencott and Ulli McCarthy. Printed in black on pink stock, in facsimile holograph except for the heading. One short closed split/dent, without much impact, otherwise Very Good indeed.

An A4 poster/information sheet, printed in black on blue stock, for Fencott and Bill Griffiths at Cotes Mill, Loughborough, on 23 June (1979?). Providing information about the poets, who had not read together before: 'they are preparing specific two-voice poems for the Loughbrough [sic] reading as well as other more (or less) orthodox works'. Fencott recalls that they performed a two-voice version of Griffiths' *A History of the Solar System / Fragments: A History of the Solar System*, which Fencott and Alan Halsey would perform together much later. Very Good, once folded into quarters, the creasing quite mild now.

A large leaflet for the Rencontres internationales de poésie sonore, held between 25 January and 2 February 1980 in Le Havre, Rennes, and Paris. Single sheet (printed in black on white stock) folded once into 4pp., 4to. Including photographs of some of those appearing (such as Henri Chopin, Sten Hanson, and François Dufrêne), texts on sound poetry and its practitioners (such as William S. Burroughs on Brion Gysin, translated into French by Jean Chopin), and other material, for example a visual poem by Bob Cobbing. Fencott is listed among the participants. Vertical fold towards one side, otherwise Very Good indeed.

A large poster by André Belleguie for the Rencontres. Approximately 60 x 40cm, printed in black, red, and yellow on white stock, the main image showing a typewriter. Folded into quarters, with a small area of soiling, and slightly rubbed, with a few peripheral scuffs. About Very Good overall.

An A4 information sheet, printed in black on white stock, for *La Nouvelle Revue d'Art Moderne* Special 2 (January 1980), a cassette on the occasion of the Rencontres internationales de poésie sonore. The contributors to the tape (and their contributions) are listed: Fencott ('three, forms of privacy version three'), Bob Cobbing, Brion Gysin, Henri Chopin, François Dufrêne, Jean-Luc Parant (accompanied by Titi), Giulia Niccolai, Adriano Spatola, Julien Blaine, Joël Hubaut, Arrigo Lora-Totino, Michèle Métail, and Bernard Heidsieck, who is quoted here: 'La poésie sonore est née à Paris, au cours des années 50. Elle n'a cessé depuis lors, par contagion, disques, revues, rencontres et festivals multiples d'élargir son domaine, autant formels que géographiques.' Very Good, moderately rubbed and soiled. One correction has been made by hand.

A double-sided flyer for events at the Centre Georges Pompidou in February 1980, including the Rencontres internationales de poésie sonore on the 1st and 2nd. Fencott performed on the former. 8vo, printed in black on white stock. Very Good, slightly rubbed and marked.

BONNAVAL, Jacques et al (eds.). *Toponymies* 4/5. Limoges, France: ARSIC, 1980. 1st edition. 4to. Wrappers. 58pp. Text in French. Contains an 'Enquête sur la Poésie Sonore Internationale, réalisée auprès de la plupart de ses protagonistes en France' by Charles Le Bouil, including an interview with Henri Chopin and a photograph of said protagonists, Fencott among them; the large poster by André Belleguie is visible. This issue also features Daniel Buren. Good, somewhat rubbed and spotted, with some Tipp-Ex to the front free endpaper.

A poster for The 12th International Sound Poetry Festival, held mostly at Washington Square Church, New York City, between 11 and 21 April 1980, including Fencott, Ned Sublette, and The New Wilderness Ocarina Orchestra on the final day. Other participants range from Chris Kraus to Paula Claire, Ron Silliman to Hannah Weiner, to name just a few. Slightly taller than foolscap, printed in black on white stock. Folded once horizontally and rubbed, but Very Good overall.

A landscape poster for the Nth International Festival of Disappearing Art(s) in Baltimore from 24 to 28 April 1980, including Fencott, Carolee Schneemann, Ron Silliman, the Toronto Research Group (Steve McCaffery and bpNichol), CoAccident, Tina Darragh, The Residents, Katalin Ladik, the Krononautic Society, and more. Oblong folio, printed in black on white stock. Very Good, folded once vertically.

A poster for a reading by Fencott and Paul Dutton to launch their album *Blues, Roots, Legends, Shouts & Hollers* at 100 Richmond St. East (Toronto) on Monday 5 May (1980). Slightly taller than foolscap, printed in black on white stock. Very Good, folded once horizontally, with moderate rubbing.

An A4 information/booking sheet, printed in black on white stock, for the 'Poetry and Politics' conference on Saturday 14 June (1980) at the Polytechnic of Central London, with readings by Fencott and Bill Griffiths, Allen Fisher and Ulli McCarthy, and Barry MacSweeney and Iain Sinclair, plus an open session chaired by Eric Mottram. Very Good, with moderate creasing.

An A4 poster for Sub-Voicive readings, organised by Gilbert Adair and Patricia Farrell, at Jacksons Lane Community Centre, London, from December to February (the years not clear), including Fencott, Paul Buck, Glenda George, Paige Mitchell, Stan Trevor, and Bill Sherman. The information is given in facsimile holograph headed with a stencilled design, printed in black on white stock. Lightly handled and with a couple of mild dog-ears, but Very Good Plus.

A poster (approximately 43 x 28cm), printed in black on white stock, for Fencott and Bob Cobbing's exhibition of concrete and visual poetry from the Ruth and Marvin Sackner Archive, 25 February to 4 March 1982, with a performance on the 25th. As per the catalogue's cover, but larger. Very Good Plus, with just a hint of toning in places.

A landscape poster for 'Odd Nights in March' (1982) in Baltimore, including Fencott and Bob Cobbing on the 3rd, along with Marshall Reese and Nora Ligorano. Oblong 4to, printed in gold on white stock. One trivial nick, otherwise Fine.

A poster incorporating the above information as part of a larger schedule for March 1982 in Baltimore, expanding on the Festival of Disappearing Art(s), including a bus tour of storefront windows designed by artists. Kirby Malone, Ro Malone, and Davi Det Hompson are among the many other participants. Folio, printed in black and red on white stock. Very Good, folded into quarters (which in fact suits the design).

A poster for Fencott and Bob Cobbing at SUNY Buffalo on Tuesday 9 March (1982). Approximately 35.5 x 25.5cm, printed in black on green stock. Near Fine.

The newsletter of The Literary Storefront in Vancouver (issue 46, March 1982), including listings such as for Fencott, Bob Cobbing, and bill bissett on the 21st. 8vo, stapled wrappers, 18pp. Near Fine.

A poster for Fencott and Bob Cobbing giving a workshop and performing in the San Francisco Bay Area on Tuesday 30 March 1982. 4to, printed in black on lime green stock. Near Fine, lightly handled.

An A4 poster for events at B2, London, during April (1982?) mostly under the general heading 'Performing the Word. A Series of New Work Incorporating: Film, Slides, Sound and Actions', including Fencott and Bob Cobbing, Allen Fisher ('Ideas on the Culture Dreamed Of...'), plus a performance by Paige Mitchell), and cris cheek ('The Jitters'). Also Ranters Revenge (The Alternative Poetry Olympics). Printed in black on white stock. Slight, unobtrusive wear towards the head edge, otherwise Very Good indeed.

A large, more visual poster for 'Performing the Word' (approximately 51 x 39cm), printed in black on white stock. Very Good, with moderate rubbing and creasing, one corner with a light dog-ear, the edges with some nicks.

A foldout leaflet for Oral Complex, with biographies of Fencott, Bob Cobbing, and John Whiting, a brief history of the group, and general information. Single sheet, printed in black on blue stock, folded twice into narrow 8vo. Very Good Plus.

A poster/flyer for events at The October Gallery, London, from 1 May to 4 June (1982), including Oral Complex (whose members are pictured). The group, performing on 21 and 22 May, were 'on this occasion putting themselves for the first time into a live, improvised, electronic, audience-oriented situation'. The titles of the works performed each day were to be the same, 'unlike the resulting sound and spacial [sic] effects'. Folio single-sided sheet, printed in black on white stock. Near Fine.

An A4 programme sheet (single-sided), printed in black on white stock, for Oral Complex at The October Gallery (London) on 21 and 22 May (1982). Very Good Plus, with slight creasing.

A programme for the Internationales Festival Phonetische Poesie from 4 to 6 February 1983 in Vienna, Austria. Text in German. With information about, and photographs of, Fencott, Bob Cobbing, Jackson Mac Low and Anne Tardos, Emmett Williams, Ernst Jandl, Bernard Heidsieck, François Dufrêne, Sten Hanson, Tom Leonard, Lily Greenham, Gerhard Rühm (plus the introduction) Katalin Ladik, Franz Mon, Arrigo Lora-Totino, Michèle Métail, Dieter Schnebel, Dominik Steiger, and (on a loosely inserted sheet, without a photograph) Henri Chopin. 8vo, stapled wrappers, 20pp. Very Good Plus.

An A3 poster, printed in black on white stock, for Oral Complex presented by Northampton Co-operative Music on Friday 18 March (1983), plus a workshop the following day. It is not clear whether the date is wrong on the Northampton-related sheet below (i.e. if it should refer to this event), but 18 May 1983 was a Wednesday. Very Good, with historical diagonal creasing (mild now).

An A4 flyer/subscription form (printed in black on white stock) for *A London Anthology*, coordinated by Fencott, Bob Cobbing, and Allen Fisher, with Eric Mottram as adviser. The book is described as 'a particular collection of active poets exploring the limits of poetry', including 'graphic displays: notations for sound and performance, as well as semantic and syntactic developments, not to mention fun'. Contributors were to range from Iain Sinclair to Ulli Freer, cris cheek to Stefan Themerson, and many more. Earmarked for late Spring 1983, the project did not materialise. Very Good Plus, with a minor crease at the tail edge.

A flyer (single-sided A5, printed in black on white stock) for 'Still Life with a Lobster' by Fencott and Steve Moore at Sub-Voicive, London, on 10 May 1983. Alternatively 'A Definitive Rehearsal of Stravinsky's "Renard"' (sic). Fine.

An A4 poster, printed in black on light yellow stock, for Oral Complex at the London Musicians Collective on Friday 13 May (1983). Very Good Plus.

An A4 programme sheet (single-sided), printed in black on white stock, for Oral Complex presented by Northampton Co-operative Music on 18 May 1983. Near Fine.

A poster for the New Wilderness Celebration of Summer Solstice '83 (Tuesday 21 June) in Riverside Park, New York City, including new works by Fencott, Bob Cobbing, Jackson Mac Low, and many more, with live transmission to radio. Folio, printed in black on orange stock. Very Good, folded once horizontally, with a few insignificant nicks.

A poster/leaflet for Fencott and Bob Cobbing performing at Woodland Pattern (Milwaukee) on Saturday 25 June 1983. Folio, printed in black and blue on peach stock, with work from Cobbing's *Bill Jubobe* in portrait on one side, the reverse in landscape showing Fencott's 'PATA' alongside information about the poets, the sheet folded once to double as a 4to leaflet. Near Fine.

A foldout leaflet for 'The Music of Summer', workshops and general education courses at San Jose State University, May to August 1983, including 'Sound Poetry Performance' (5 to 8 July), instructed by Larry Wendt with Fencott and Bob Cobbing as guest lecturers/performers. Single sheet, printed in black on white stock, folded twice into narrow 4to. Fine.

A 4to poster, printed in black on white stock, for readings at Twin Palms Gallery, San Francisco, on 9 July 1983, including Fencott and Bob Cobbing, Stephen Schwartz, and Neeli Cherkovski. Very Good Plus.

An A4 poster, printed in black on white stock, for 'Linger Ficking' at The Truscott Arms, London, on 26 July (year not given), including alternative stars, sound poets, lunatics, heretics, live jazz, and a raffle. Near Fine.

An A4 poster, printed in black on white stock, for August (1983?) events at Club Extemporé, London, including Fencott and John Russell on the 14th. Also Jim Dvorak, Roger Turner, and more. Fine.

An A4 poster, printed in black on white stock, for October (1983?) events at Club Extemporé, London, including Fencott, Gillian McGregor, and Bertrand Clements on the 16th. Also Sylvia Hallett and Ollie Blanchflower. Very Good Plus, with slight creasing.

An A5 leaflet (4pp.), printed in black on light yellow stock, for 'The Manual of the Permanent Waver: An Improvised Performance' by Fencott and Steve Moore, including computer graphics, biographies, a photograph by Phil Wachsmann, and performance details. The source text is 'a 1930's hairdressing manual written and compiled by J. Bari-Woolss', phrases from which 'have been filed on an Apple 2 computer and used as data for the MOTPW program': 'This produces graphic poems by writing phrases on the computer screen in a random manner'. Fencott and Moore met in late 1982; this leaflet dates from 1983 or 1984. Very Good Plus. One clause has been crossed out with pen, though is still legible.

An A5 leaflet (4pp.), printed in black on light orange stock, advertising the work of Fencott and Bob Cobbing: 'A typical performance would include verbal and non verbal material drawing on an extensive array of improvisatory techniques developed over many years, using solo or dual voices to exploit the spatial and acoustic properties of the performance environment, sometimes with prepared tape interruptions, microphone and sound systems, simple musical instruments and film and slides.' The leaflet includes biographies, a quotation from *City Limits*, and reproductions of Cobbing's 'blotting one' and Fencott's 'manual of the permanent waver (extract)'. Near Fine.

A similar item, printing the centrespread of the above on an unfolded A4 sheet (landscape), the other side blank. The stock in this case is green. Near Fine, with light creasing to extremities.

An A5 leaflet (4pp.) inviting bookings for the new performance group Birdyak, consisting of Fencott, Bob Cobbing, and Hugh Metcalfe. The upper and lower panels print photographs and information in brown, and the centrespread, printed in blue, is a collage of cuttings about the three men, each of whom is pictured; the stock is pink. 'Watching Fencott read is like watching an unusual mechanical contraption, a sort of human teleprinter pouring out words – a machine with hiccups and a mixed-up message.' Fine.

An A4 poster, printed in black on white stock, for 'The Night Before' at the London Musicians Collective on Thursday 26 January 1984, with Fencott, Bob Cobbing, John Russell, and Lol Coxhill. The two days after the night before saw an Association of Little Presses book fair and A.G.M., plus a reading by Gilbert Adair, Herbert Burke (tape), Peter Finch, and Bill Griffiths. Fine.

A flyer/poster (narrow 4to, printed in black on mauve stock) for three evenings of free improvised music, experimental poetry, and performance at The Cut, upstairs at The Roebuck in London, in January and February (1984). Including Paper Environment, consisting of Fencott, Steve Moore, Phil Durrant, Paul Kirby, and Gillian McGregor, with special guests Roger Turner and Jim Dvorak, on Wednesday 8 February. Also Allen Fisher, Bill Griffiths, Glenda George, The Diesel Trio (Hugh Metcalfe, Phil Wachsmann, and Matt Hutchinson), and Bob Cobbing, Dvorak, and Sue Ferrar. Fencott was among those who ran The Cut club. Fine.

A larger poster for the above, printed in black and brown on yellow stock, conveying the same information with greater visual impact. Very Good, slightly rubbed and soiled, with a vertical fold towards one side (perhaps for storage, and suiting the layout).

A flyer/poster (narrow 4to, printed in black on orange stock) for three evenings at The Cut during February (1984). Including Fencott and Steve Moore ('The Manual of the Permanent Waver' on Wednesday 29 February), cris cheek and friends, Spontaneous Music Ensemble, Gilbert Adair ('frog poet'), The Great Escapists (Lawrence Upton and Lillian Ward), and more. One small spot, otherwise Fine.

An A4 poster advertising a benefit night for The Cripps Trust at the London Musicians Collective on Friday 9 March (1984?), with performances by Fencott and Bob Cobbing, Paul Burwell, David Medalla, Annabel Nicolson, Carlyle Reedy, and Alastair Snow. Printed in black on red stock, mostly facsimile holograph. Stephen Cripps, 'performance artist, pyrotechnician and fireman', died in June 1982. Near Fine.

A leaflet for three concerts organised by The Electro-Acoustic Music Association of Great Britain (EMAS) at the ICA, London, in early 1984, including Fencott, Bob Cobbing, and Lawrence Casserley, i.e. Random Access, with sound projection by Stephen Montague, on Sunday 4 March. Single sheet, printed in blue on white stock, folded once into narrow 8vo. Near Fine.

A foldout leaflet for exhibitions, events, and workshops at the Third Eye Centre, Glasgow, from 8 March to 26 April 1984, including Oral Complex, along with Jackson Mac Low and Anne Tardos, on Saturday 24 March as part of the Poetsound '84 festival. Also Henri Chopin, Dom Sylvester Houédard, Jerome Rothenberg (with Bertram Turetzky), Edwin Morgan, Gerhard Rühm, Katalin Ladik, and Sorley MacLean. Susan Hiller and the Eddie Prévost Quartet are among the other listings. Single large sheet, printed in black on white stock, folded into narrow 8vo. Fine.

An A3 poster/programme, printed in red and black on white stock, for Poetsound '84, held at the Third Eye Centre, Glasgow, from 23 to 25 March 1984. Presents the schedule and photographs of the performers on one side, with information about them on the reverse, also reproducing work by Dom Sylvester Houédard and Jackson Mac Low. The festival was organised by Tom Leonard and Joan Hughson. Folded three times horizontally (apparently as issued). Fine.

An A5 flyer for the same, printed in red on white stock. Fine.

An A4 poster, printed in black on white stock, for Oral Complex at the Third Eye Centre (Glasgow) on 24 March 1984. Fencott's 'Balmey Daze' is among the performances. Fine.

A landscape poster (approximately 28.5 x 40.5cm), printed in black on light green stock, for the 14th International Sound Poetry Festival 1984, held at Sub-Voicive, Canada House, the London Musicians Collective,

and The Cut between 27 March and 3 April. Includes Oral Complex at the LMC on 31 March, Fencott and Steve Moore there on 1 April, *Konkrete Canticle*, Henri Chopin, Jackson Mac Low, Anne Tardos, Bernard Heidsieck, Bill Bissett, Paul Dutton, Jerome Rothenberg, Tom Leonard, Sten Hanson, Gilbert Adair, and Gerhard Rühm. Near Fine, with slight creasing.

An A4 poster, printed in black on white stock, for Oral Complex at the London Musicians Collective on 31 March 1984. Near Fine.

An oblong A6 leaflet (4pp.), printed in black on yellow stock, for Improvising Duos at the Adam's Arms, London, in March and April (1984) including Fencott (voice) and Steve Moore (soprano saxophone) at both events listed – Saturday 17 March and Saturday 7 April, the former specifically a performance from 'The Manual of the Permanent Waver'. The other duos are Hugh Metcalfe & Parny Wallace and Phil Durrant & John Russell. Fine.

A version of the above, printed on one side of an orange narrow folio sheet (with one horizontal fold), essentially the same although the listing for the first performance by Fencott and Steve Moore has an extra illustration. Fine.

A flyer/poster (narrow 4to, printed in black on green stock) for three evenings at The Cut during May 1984. Including Fencott (voice) and Phil Durrant (violin), Ulli Freer, Maggie O'Sullivan, Ken Edwards, Hugh Metcalfe, Phil Wachsmann, Clive Bell, John Russell, and more. Very Good, with slight creasing.

A landscape A3 poster, printed in black and red on white stock, for The Neoist Network's 8th Apartment Festival, 21 to 26 May 1984, organised by Pete Horobin at 13 Aulton Place, London. Other participants include Fencott, Bob Cobbing, Steve Moore, Monty Cantsin, Stewart Home, André Stitt, Robin Crozier, Boris Wanowitsch, Carlo Pittore, Litvinov, and TENTATIVELY, a cONVENIENCE. Very Good, slightly rubbed, with two historical vertical folds (mild now), one corner with a light dog-ear.

A flyer for The Clinker during June (1984), in London, including Fencott on the 1st, City Gents (Hugh Metcalfe, Phil Minton, and Ian McLachlan), and John Russell, John Butcher, and Phil Durrant. Oblong A5 (approximately), printed in black on orange stock. Fine.

An A5 flyer, printed in black on green stock, for Larry Wendt performing with Fencott, Bob Cobbing, Steve Moore, and Hugh Davies upstairs at The Roebuck, London, on Wednesday 20 June (1984?). 'His current equipment is based on cheap domestic micro-computers that have been adapted and expanded with a great deal of skill and ingenuity and little money. Despite his reputation this will be his first performance tour of Europe and his only appearance [sic] in this country.' Fine.

An A4 poster, printed in black on light green stock, for the New River Project Christmas event at the London Musicians Collective on Saturday 15 December (1984). With entertainment from Phil Minton, Phil Wachsmann, Paula Claire, Bill Griffiths, and Gilbert Adair, exhibited work by Lily Greenham, Fencott and Steve Moore, Patricia Farrell, Paige Mitchell, Herbert Burke, Bob Cobbing, and Jennifer Pike, little press books and poetry magazines, and more. Near Fine, with light peripheral creasing.

A leaflet for Apples & Snakes events during January (1985) in London, including Fencott and Bob Cobbing on the 19th. Single yellow sheet printed in black on one side only, folded twice into narrow 8vo. Near Fine, with a short, mild crease towards the head edge.

A flyer for The Clinker during July 1985, in London, including Birdyak (Fencott, Bob Cobbing, and Hugh Metcalfe) on the 5th. Also The City Gents (Metcalfe, Phil Minton, and Ian McLachlan) and more. Oblong A5, printed in dark blue on yellow stock. Very Good, with two historical vertical folds.

An A4 poster, printed in blue on light green stock, for a festival of book launchings organised by New River Project at the London Musicians Collective on Friday 11 and Saturday 12 October (1985), with music, exhibitions, a book fair, and performances. Including Fencott (*Boatshow*), Paul Buck and David Barton (*Where We Touch*), Maggie O'Sullivan (*Un-Assuming Personas*), Herbert Burke (*ASTTS S-L* and *Toxic Yahoo*), Robert Sheppard (*Returns*), Lawrence Casserley and Bob Cobbing (*Hydrangea*), and more. Very Good.

A foldout programme for The 1985 Nettlefold Festival, London, organised by Simon Desorgher and Lawrence Casserley, including Random Access, Evan Parker, Trevor Wishart, and The Anglepoise Philharmonic on Saturday 19 October. Also Barry Guy and Derek Bailey, Hugh Davies and Hans-Karsten Raecke, and more. A2 sheet, printed in blue on white stock, folded into 8vo. Fine.

An A4 poster, printed in black on light green stock, for the London Musicians Collective Voice Festival, 8-10 November 1985, with further details printed (in landscape) on the reverse. Performers include Fencott and Bob Cobbing, Half-a-Dozen of the Other (Fencott, Cobbing, Jim Dvorak, Phil Minton, Gillian MacGregor, and Marj McDaid), Vocalease (Cris Cheek, Jessica Loeb, Erin Shore, Justine Garside, and Viv Corringham), Rembetika (Max Eastley, Clive Bell, Sianed Jones, and Corringham), and British Summertime Ends (Bell, Sylvia Hallett, and Stuart Jones). Very Good, with a faint horizontal crease.

An A4 poster, printed in black on blue stock, for Fencott and Bob Cobbing at the Konstmuseet (Norrköping) on Tuesday 3 December (1985). Text in Swedish (in facsimile holograph). One minor corner crease, otherwise Near Fine.

An A4 information sheet (in Swedish), printed in black on orange stock, for the above event. Near Fine.

An A4 poster, printed in brown on pink stock, for 'The Artful Computer', an evening organised by New River Project at the London Musicians Collective on Monday 10 March (1986). Computer-generated visual and aural art, including computer tapes by Fencott (*At last! the big grips get to two*) and Lawrence Casserley, your birthday-o-gram produced for you on Peter Mayer's computer, computer texts generated on the spot and performed – with computer-assisted electronics – by Random Access (Fencott, Casserley, and Bob Cobbing), an exhibition of computer art and computer publications, and more. Near Fine.

An A4 poster, printed in black on white stock, for 'The End of an Era/Error', a farewell reading in London by Fencott and Bob Cobbing, on their retirement from poetry, Thursday 17 April (1986?). Very Good.

An A4 poster, printed in brown on pink stock, for a performance by Birdyak, organised by New River Project at the London Musicians Collective on Monday 2 June (1986). Fencott, Bob Cobbing, and Hugh Metcalfe, plus percussion by Sheila Cobbing and voice and movement by Jennifer Pike. Very Good, with a historical horizontal fold and just a hint of peripheral fading.

A foldout programme for the Nettlefold Festival 1986, including Random Access (on Saturday 18 October), Evan Parker, LYSIS, and more. A2 sheet, printed in blue on white stock, folded into 8vo. Very Good Plus.

An A5 flyer/subscription form for Writers Forum's 500th publication, which would include all the poets who had had an individual collection from the press. The main message is printed in black, beneath which poets (including Fencott) are listed in red, on white stock. Set to appear on 1 December 1992, the anthology was still untitled at this point; the flyer offers a £25 prize for the best suggestion. The book was published as *verbi visi voco*. Very Good indeed, with a minor bend to the lower third.

A flyer for The Klinker during May 2003, in London, including Fencott and Bill Griffiths, 'dinosaurs from Teeside ...?' (sic), on the 13th. Also Lol Coxhill, Hugh Metcalfe, and more. Oblong narrow 4to, printed in black on pink stock. Very Good, folded once vertically.

4. ACCONCI, Vito. *Think/Leap/Re-think/Fall*. Dayton, OH: University Art Galleries, Wright State University, 1976. 1st edition. Square 8vo. Stapled wrappers. Unpaginated (56pp.). Illustrated. 'This document presents the artist's working process, one of acceptance and rejection, idea development, and consummation of a "finished work of art."' Moderate, mostly peripheral spotting throughout, the staples rusty, otherwise Very Good. £35
5. ADAIR, Gilbert. *signs of life book 1: a documentary*. Newcastle upon Tyne: Galloping Dog Press, 1982. 1st edition. One of 140 copies (of 150). 4to. Wrappers. [62pp. printed on rectos only]. Cover and text illustration by Patricia Farrell. Adair's first book. With a loosely inserted sheet of notes (by Allen Fisher, although not stated). Slightly rubbed, the lower wrapper a little marked, but Very Good overall. £70
6. ADAIR, Gilbert. *frog boks (1982-84)*. Np: Writers Forum, nd (1985). 1st edition. One of 100 copies numbered and signed by the author. Sixty-two loose sheets mostly printed on one side only (4to except for seven sheets folding out) and frog magnet in a box with an illustration affixed to the upper lid. Collects frog company poems, frog second chance poems, frog comix poems, frog instrumental poems, frog biscuit and frog thought poems, frog video pomes, frog french, space frog, graphics and more, printed in different colours mostly on green. Some material is provided by other contributors, such as 'TOAD – a page' by Patricia Farrell, computer fold-outs by Steve Moore, and a facsimile letter by Peter Mayer. An idiosyncratic gathering. Contents Fine in Very Good box, with the upper lid somewhat indented (as usual) but secure, the illustration a little toned peripherally. A few rubs and small nicks, the blank lower lid with a few marks. It is not clear if there were also unsigned copies. £100
7. ADAIR, Gilbert. *hot licks*. London: Sub-Voicive, 1987. 1st edition. 4to. Wrappers. 28pp. Part of the larger project *keep the curtains the farce is ended*, begun in Allen Fisher's *Spanner*. Very Good Plus. £30
8. ADAIR, Gilbert. *Jizz Rim 3rd outtake*. London: Writers Forum, 1995. 1st edition. 4to. Tape bound stapled wrappers. [40pp.]. Cover by Suzi O'Brien. Some light soiling, but Very Good. £15
9. ANSELL, Kenneth (ed.). *Impetus 1*. London, nd. 1st edition. 8vo. Stapled wrappers. Unpaginated (36pp.). Attempts 'to look at the broad spectrum of "avant garde" or "new" music for which those who are interested previously had to search through the pages of the regular jazz, rock and classical periodicals for the obligatory few column inches on the new music that fell within that magazine's sphere'. This issue includes interviews with Can, Keith Tippett, Stomu Yamashita, and Carla Bley. Very Good overall, the wrappers moderately rubbed and marked. £20
10. ANSELL, Kenneth and ASSER, Maureen (eds.). *Impetus 4*. London, nd. 1st edition. 8vo. Stapled wrappers. [52pp.]. Includes interviews with Lol Coxhill, Klaus Schulze, Mike Westbrook, and (all part 2) Brian Eno, Mike Gibbs, David Bedford, and Kokomo. Staples rusty, moderately rubbed, with one unobtrusive nick, and slight spotting and soiling, but Very Good overall. £18
11. ANSELL, Kenneth and ASSER, Maureen (eds.). *Impetus 5*. London, nd. 1st edition. 4to. Stapled wrappers. [36pp.]. Includes interviews with Steve Reich (some of the material actually taken from his *Writings about Music*), National Health, David Lewiston, Alberto Y Lost Trios Paranoias, and (all part 2) Can, Lol Coxhill, and Mike Westbrook. A Good copy, the wrappers rubbed and spotted, the contents generally clean. £15
12. ANSELL, Kenneth (ed.). *Impetus 6*. London, 1977. 1st edition. 4to. Stapled wrappers. [40pp.]. 'A Company issue. Not an issue devoted entirely to Company but where the theme of Company is taken to link articles on the individuals who make up Company.' Including interviews with Derek Bailey, Evan Parker, Steve Beresford, Steve Lacy, Lol Coxhill, Leo Smith, Anthony Braxton, Tristan Honsinger, Han Bennink, Maarten van Regteren Altena, Misha Mengelberg, Terry Day, and Paul Rutherford. Also Peter Riley on some records by those involved in Company. About Very Good, with moderate rubbing and spotting. £20
13. ANSELL, Kenneth (ed.). *Impetus 7*. London, 1978. 1st edition. 4to. Stapled wrappers. [44pp.]. Includes interviews with Daevid Allen, The John Renbourn Group, Johnny Dyani, Roger Dean & LYSIS, Eberhard Weber, and Salman Shukur. Also Rock In Opposition, and Bead Records. Slight mottling to the wrappers, generally peripheral, staples rusty, otherwise Very Good. Subscription form bound in. £15
14. ANSELL, Kenneth (ed.). *Impetus 9*. London, 1979. 1st edition. 4to. Stapled wrappers. [44pp.]. Includes interviews with five groups who participated in the first Rock In Opposition festival: Henry Cow, Stormy Six, Samla Mammas Manna, Etron Fou Leloublan, and Univers Zero. Very Good, lightly worn. £15

15. ANSELL, Kenneth (ed.). *Impetus* 10. London, 1979. 1st edition. 4to. Stapled wrappers. [40pp.]. This issue devoted to Ett Minne För Livet in Sweden, including interviews with Archimedes Badkar, Iskra, Marie Selander, and Mikael Wiehe. Good Plus, somewhat rubbed though sound, one of the staples awry (but secure). £14
16. BASMAJIAN, Sha(u)nt and J(O(H)N)STON, brian david (eds.). *bfp(h)aGe: An Anthology of Visual Poetry And Collage*. Toronto, ON, Canada: Sober Minute Press, 1989. 1st edition. 8vo. Wrappers. 64pp. Contributors include bpNichol, Greg Evason, jwcurry, Daniel f. Bradley, and the editors. Darkening to the spine and head edge of the lower wrapper, not affecting legibility, otherwise Very Good, a little rubbed, the lower wrapper with a tiny dent. £12
17. BENSE, Max and WALTHER, Elisabeth (eds.). *rot* 18, 21-24, 26-32, and 39-42. Stuttgart, Germany, 1964-1970. 1st editions. Generally square 16mo. Wrappers (of varying types). [16pp.]-[48pp.], most of the leaves Japanese-folded. Sixteen volumes in the edition *rot* series, printed by Hansjörg Mayer and with suitable red front covers by Walter Faigle; more or less the same quotation by Ernst Bloch is printed in red on the back cover of almost each one: 'Es gibt auch rote Geheimnisse in der Welt, ja, nur rote' ('There are also red secrets in the world, yes, only red ones'). Most of the issues are published as single-author works or collaborations, although a couple of anthologies are also present, as follows (retaining the lower case format): (18) friederike mayröcker, *metaphorisch*; (21) *konkrete poesie international* (including ian hamilton finlay, emmett williams, dom sylvester houédard, ernst jandl, augusto de campos, haroldo de campos, edwin morgan, john sharkey, eugen gomringer, gerhard rühm, paul de vree, mathias goeritz, carlo belloli, helmut heißenbüttel, and more; (22) konrad balder schäuffelen, *en gros & en detail*; (23) hans dahlem, *grafische kosmogonie*; (24) klaus burkhardt and siegfried maser, *strukturen berechnungen*; (26) mayer, *alphabetenquadrate*; (27) reinhold köhler, *schrottstempel*; (28) franz mon, *5 beliebige fassungen*; (29) mira schendel, *grafische reduktionen*; (30) francis ponge, *praxis der sprache aus malherbe*; (31) witold wirpsza, *bruchsünden und todstücke*; (32) diter rot, *80 wolken*; (39) aloisio magalhães, *der weg eines zeichens*; (40) burkhardt and reinhard döhl, *poem structures in the looking glass*; (41) *konkrete poesie international 2*; and (42) friederike roth and gabbo mateen, *minimal-erzählungen*. Text is usually in German, but this problem (for English readers) is lessened somewhat by the tendency towards visual work. A Good collection only, spotted to the wrappers and edges, and with other examples of wear, though sometimes better than this. The design remains appealing, and the content is essentially unaffected, with a few of these numbers being particularly sought-after. £600
18. CARROLL, Nina (ed.). *All in 16*. Kettering, nd (1972). 1st edition. Published as *Two Rows of Tomatoes* by Bob Cobbing, a landscape poster (approximately 44 x 55cm) printed in red and green, with a note affixed to the reverse: 'This is a sound poem for two voices; first voice "Tomatomatomatoma" etc second voice "Atomatomatomatom" etc. Pronunciation always as in "tomato" never as in "atom"'. Rather rubbed and crumpled (and rolled), though without major flaws. Good only, but a rare survivor. £60
19. CHOPIN, Henri. *Henri Chopin*. Sunderland: Ceolfrith Press, May 1972. 1st edition. One of 525 copies (of 600). 8vo. Stapled wrappers. Unpaginated (38pp.). Illustrated. Text generally in English. Published as *Ceolfrith 18* on the occasion of the Henri Chopin Retrospective Exhibition held at the Ceolfrith Arts Centre, Sunderland, from 12 May to 10 June 1972. Prints work by Chopin (including an autobiographical essay), exhibition details and list of contents, and a bibliography, a poem by Raoul Hausmann, an essay by Alicia Drweski, and a letter to Chopin from André Breton (plus Chopin's reply). Wrappers somewhat rubbed and marked, the staples rusty, but without major flaws. Good Plus, clean internally. £30
20. (CHOPIN, Henri.) A catalogue for 'The Word Today Serves No One Except To Say To The Grocer Give Me A Pound Of Lentils', an exhibition of visual poetry at St. Pancras Library, London, from 1 to 23 July 1972. 1st edition. 4to. Stapled at top corner. Unpaginated (22pp. printed on rectos only). Together with three copies of the press release for the exhibition (each being two single-sided sheets, stapled), which explains: 'The basis of the exhibition consists of enlarged reproductions of original concrete poems, which were first shown as part of the "Concrete Poetry?" exhibition at the Stedelijk Museum, Amsterdam, and which has been shown in this country only in Liverpool and Oxford.' Original work and posters were also included. The show's title is a quotation by Chopin, used without his permission having been asked and without credit being given on all related materials. By extension, also present here are facsimiles of: a letter from Peter Hodgkiss, who helped to organise the exhibition, to Chopin, enclosing materials and making apologies; a letter from Chopin's solicitor asking, for example, that all posters for the exhibition, with the quotation, be withdrawn and forwarded to Chopin; a letter from the Town Clerk, London Borough of Camden, to the solicitor; and a memorandum from the Town Clerk concerning the matter. These documents show that the dispute was happening during the course of the exhibition. Good, somewhat worn, though sound. £35

21. CLOUGH, Andrea, HORSLEY, Elizabeth, JEFFERIES, Denise, JERMAN, Anthony, and LUCAS, Catherine (eds.). *Wordsmith* [1?]. London, May 1985. 1st edition. 8vo. Stapled wrappers. 36pp. A little magazine stemming from the English Society of Goldsmiths' College; it is not clear how it might relate to the *Wordsmith* listed by Miller & Price. Peter Mayer contributes four pieces, including visual work. A Fair copy only, with dampstains to the wrappers (albeit fairly light-coloured, and just about missing the design). Better internally, and on the obscure side. £8
22. COBBING, Bob, DE MELO E CASTRO, E. M., and PHILLIPS, Tom. *Ruby Editions Portfolio Two*. London: Wallrich Books, 1975. 1st edition. One of 100 copies (of 130). Folio. A numbered screen print each by the three artists, signed by them, plus a glassine title sheet, in a printed folder. A handsome production, designed by Henri Chopin. Light crinkling to the title sheet, the uppermost image faintly offset onto it, a couple of trivial marks, but sheets Fine. One corner of the folder very gently bumped, otherwise particularly crisp and clean, though with its pouch unstuck. £250
23. (CORACLE PRESS.) *Miniatures Exhibition 1977*. London: Coracle Press, 1977. 1st edition. One of 2000 numbered copies. Seventy-two loose cards, each approximately 6.7 x 3.7cm, in printed card box, itself in a plain, thicker box. Distinctive catalogue, including reproductions of work by Eduardo Paolozzi, Thomas A and Laurie Clark, John Furnival, Tom Phillips, Ian Tyson, Ron King, Trevor Winkfield, Glen Baxter, Birgit Skiöld, Les Coleman, Stuart Mills, Simon Cutts, and many more. Outer box with one panel of the upper lid loosened, and one panel of the lower lid tender, otherwise Fine. £20
24. CROZIER, Robin. *Portrait of Robin Crozier*. Sunderland: Ceolfrith Press, January 1975. 1st edition. Square 12mo. Wrappers. Unpaginated (68pp.). Published as *Ceolfrith* 25. Crozier wrote to many of his correspondents, most of whom had never seen him, asking them to send him a 'portrait of Robin Crozier'. He included 'all the material received in the course of undertaking the project – even a few refusals – as obviously the portraits are as much of the senders as of the receiver'. For the book, which complemented an exhibition of the portraits at Sunderland Arts Centre, 'as an extension of the theme' Crozier took 'the liberty of developing each portrait' along his own lines, and so the book is in his facsimile holograph. Contributors range from Ben Vautier to Dick Higgins, Ray Johnson to Genesis P-Orridge, and very many more. A few minor rubs, gaping just slightly in one place, but Very Good Plus. This copy has been signed and inscribed by Crozier in 1993; loosely inserted is an accompanying autograph letter signed (double-sided A4) in which Crozier discusses his work as part of the Mail Art Network. The book is in its original envelope from Crozier to the recipient. £50
25. DE VREE, Paul (editorial secretary). *De Tafelronde* achtste jaargang (eighth year) 4. Antwerp, Belgium, [1963]. 1st edition. 8vo. Wrappers. 66pp. Text in the contributors' respective languages. Including Henri Chopin, Bernard Heidsieck, de Vree, and more. Superficial rubbing and a few spots to the upper wrapper, with spots also to the spine and edges, otherwise Very Good. £30
26. DE VREE, Paul (editorial secretary). *De Tafelronde* negende jaargang (ninth year) 4. Antwerp, Belgium, [1964]. 1st edition. 8vo. Stapled wrappers. Unpaginated (40pp.). The 'mop'art' issue, printed in facsimile holograph (primarily in Dutch), with occasional illustrations. Corners bumped, with spotting nearby, the staples rusty, but about Very Good overall. £25
27. DE VREE, Paul (editorial secretary). *De Tafelronde* tiende jaargang (tenth year) 1. Antwerp, Belgium, [1965]. 1st edition. 8vo. Wrappers. 68pp. (+ 16pp. printed tissue paper). Text in the contributors' respective languages, but this problem (for English readers) is lessened somewhat by the concrete and other visual work. Including Yves Klein, Ian Hamilton Finlay, Dom Sylvester Houédard, Henri Chopin, Victor Vasarely, and de Vree. Also an advert for Openings Press. Wrappers rubbed, with a few nicks/splits, slight spotting, but Very Good internally. £35
28. DE VREE, Paul (editorial secretary). *De Tafelronde* tiende jaargang (tenth year) 2. Antwerp, Belgium, [1965]. 1st edition. 8vo. Wrappers. [42pp.]. Text generally in the contributors' respective languages. Including Patrick Conrad and de Vree. Good, rubbed and spotted, but sound enough. £20
29. EBELING, Bernd and DIETRICH, Hansjoachim (eds.). *Kalenderrolle* November 1961 and June 1962 (all published). Wuppertal, Germany: Verlag Kalender, 1961-62. 1st editions. Two 2400 x 115mm rolls, each formed of four affixed sheets printed on one side only, reproducing avant-garde work by Robert Rauschenberg, Yves Klein, Piero Manzoni, Yayoi Kusama, Jasper Johns, Jean Tinguely, La Monte Young, Diter Rot, Raoul Hausmann, Nam June Paik, Emmett Williams, Cy Twombly, Wolf Vostell, Benjamin Patterson, François Dufrêne, Daniel Spoerri, Heinz Gappmayr, Eugen Gomringer, Christo, the editors, and more. The rolls would soon inspire Fluxus publications in a similar format. Lacking

the cardboard mailing box or boxes, and Good only, at times rather rubbed and spotted, the short edges quite worn, but fundamentally sound, and rare. £700

30. EDWARDS, Frank (ed.). *Outsider 1*. Cambridge, nd (1970). 1st edition. 8vo. Stapled wrappers, with a flyer for The Hintlesham Festival affixed inside the upper wrapper. Unpaginated (44pp.). Front cover by Gregory Cook, back cover by C.J. Lane. Contributors include Bob Cobbing, Nicholas Zurbrugg, Anne Stevenson, the editor, and more. A Good copy, somewhat worn but sound. £15

31. EDWARDS, Frank (ed.). *Outsider 3*. Caterham, nd (1971). 1st edition. 8vo. Stapled wrappers. Unpaginated (40pp.). Includes Anne Stevenson, the editor, and a double-page advert from the *OZ* Obscenity Fund. Good. £15

32. EDWARDS, Frank (ed.). *Outsider 4*. Caterham, nd. 1st edition. 8vo. Stapled wrappers. Unpaginated (40pp.). Contributors include Peter Finch, Frances Horovitz, Gavin Bantock, B. C. Leale, and the editor. Some uneven folding, otherwise Very Good. £15

33. ELSON, Ray and MILES, Robyn (eds.). *Bahaolah 1*. London, nd. 1st edition. 8vo. Stapled wrappers. Unpaginated (32pp.). Bob Cobbing contributes to this obscure little magazine of poetry, prose, and artwork, subtitled 'Heroin Pushers Gazette' and compiled 'under the black flag of Anarchy'. Also B. C. Leale and an article on the Windsor Free Festival of 1973 by Bill Dwyer, who was the festival's main instigator. It is not clear whether or not there were further issues. Slightly rubbed and soiled, but about Very Good. £25

34. FETHERSTON, Patrick. *Eighteen Quadruple Readings*. London: Writers Forum, 1965. 1st edition. 8vo. Stab-stapled wrappers. Unpaginated (40pp. printed on rectos only). Writers Forum Poets No. 16, the cover silkscreened by Jennifer Pike from a design by Bob Cobbing. About Very Good overall, the oversized wrappers moderately rubbed and marked, with some light peripheral discolouration. However, clean and crisp internally. £20

35. FINCH, Peter (ed.). *Second Aeon 6*. Cardiff: Second Aeon Publications, 1968. 1st edition. 8vo. Stapled wrappers. 28pp. Contributors include Allen Ginsberg, Bob Cobbing, Cavan McCarthy, George Dowden, Jim Burns, Barry Edgar Pilcher, Brian Wake, B. C. Leale, Bruton Connors, and Finch. Upper wrapper with a mild crease to the upper corner, also a pencilled price, the lower wrapper very slightly marked. Very Good overall. £25

36. FINLAY, Ian Hamilton. *The Dancers Inherit the Party & Glasgow Beasts, An A Burd*. Edinburgh: Polygon, 1996. 1st edition thus. 8vo. Wrappers. 118pp. 'This text gathers together all of the poems Finlay wished reprinted as of 1996', with a foreword by Robert Creeley and an afterword (and a note on the text) by Alec Finlay. Very Good. £12

37. FINLAY, Ian Hamilton and MACMILLAN, Duncan. *'The Poor Fisherman' by Puvis de Chavannes: Reflections on a Masterpiece*. Edinburgh: Talbot Rice Gallery, The University of Edinburgh, 1991. 1st edition. 8vo. Wrappers. 38pp. Illustrated catalogue for the exhibition proposed by Finlay, 'who really re-opened the poetic theme of fishing and fishing boats and its wider, metaphoric possibilities'. Several works by Finlay are reproduced, including a version of Puvis's picture made in collaboration with Gary Hincks; the catalogue text is by Macmillan. A little rubbing around the spine, but Very Good indeed. Loosely inserted is a printed compliments slip from Macmillan. £22

38. (FINLAY, Ian Hamilton.) HARDING, Adrian. *Blinds*. Brussels, Belgium: Editions Lebeer Hossmann, 1985. 1st edition. 8vo. French wrappers. 64pp. An essay in French on the work of Sarkis and Finlay, preceded by fiction in English, published on the occasion of their exhibition 'Little Sparta & Kriegsschatz', with illustrations. Very Good, the spine lightly creased. £20

39. (FINLAY, Ian Hamilton.) FINLAY, Alec (ed.). *Carmichael's Book: A Homage to Alexander Carmichael's 'Carmina Gadelica'*. Inverness: Artbook and Edinburgh: Morning Star Publications, 1997. 1st edition. One of 500 copies. 12mo. Black cloth. 88pp. Text in English and Gaelic. A 'forward looking celebration' of 'one of Scotland's great treasures', including contributions by Ian Hamilton Finlay, Gael Turnbull, Thomas A Clark, Sorley MacLean, Iain Crichton Smith, Elizabeth James, Alexander Hutchison, Harry Gilonis, and more. Very Good indeed, with a minor scuff to the upper board. £10

40. (FINLAY, Ian Hamilton.) FINLAY, Alec (guest ed.). *Chapman 78/79*. Edinburgh, 1994. 1st edition. 8vo. Wrappers. 208pp. Double issue devoted to Ian Hamilton Finlay, including contributions by Gael Turnbull, Thomas A Clark, Stephen Bann, Edwin Morgan, Ivor Cutler, D. M. Black, Richard Caddel, Duncan Glen, Harry Gilonis, and more, plus poetry and

letters by Finlay. A small number of leaves curiously toned, presumably in production and without much impact. Very Good. £8

41. (FINLAY, Ian Hamilton.) FINLAY, Alec (curator). *The Illustrated Stamp Album for Postage Stamps of the World. Imagined Lands Vol. XIV – Scotland*. Edinburgh: City of Edinburgh Museums and Galleries, 1996. 1st edition. One of 500 copies. 8vo. Stapled wrappers. 24pp. Published to coincide with the exhibition 'Imagined Lands', with a loosely inserted bag containing twelve sheets of (unused) stamps (144 stamps in total) designed by Ian Hamilton Finlay, Eileen Lawrence, Edwin Morgan and Linda Taylor, Kate Whiteford, David Bellingham, and Robin Gillanders. 'The twelve designs that have been commissioned and printed are only one suggestion, or imagination, as to how Scotland might be represented, were it to have a page of its own in the album of the world.' Near Fine. £30

42. (FINLAY, Ian Hamilton.) HIDDEN, Norman (ed.). *Workshop New Poetry 20*. London: Workshop Press, 1973. 1st edition. 8vo. Stapled wrappers. 40pp. Contributors include Finlay (with an introduction by the editor), Jack Clemo, Marilyn Hacker, Wes Magee, and more. Wrappers somewhat spotted/soiled and slightly rubbed, internally a couple of small dog-ears and a neat ownership inscription (of Shirley Toulson), the contents Very Good. £6

43. (FURNIVAL, John.) ASSOCIATION OF LITTLE PRESSES (ed.). *ALP Newsletter* [?]. London, October 1979. 1st edition. 4to. Stapled at top corner. 12pp. Unnumbered issue including a profile by Furnival of his Openings Press. Also Peter Hodgkiss on the end of the Association of Little Magazines, the end too of *Poetry Information*, information about microfiches, books received (including *Suicide Bridge*), and more. Very Good overall, lightly worn, with three historical horizontal folds (mild now). £15

44. (FURNIVAL, John.) A folding invitation card to the exhibition 'John Furnival Retrospective and Dorothy's Umbrellas' at the Laing Art Gallery and annexe, Newcastle upon Tyne, from 13 November to 11 December 1971 (plus its private view), together with: an information sheet with details about Furnival and the work exhibited; a sheet concerning a performance (Ceolfrith Music Event 5) on 12 November, after the exhibition preview, by Gentle Fire (which included Hugh Davies and Richard Bernas); and a flyer/information sheet for Ceolfrith Press, including the above events and Furnival's *Ceolfrith 14*. One sheet worn mainly at the head edge, otherwise about Very Good overall, with historical horizontal folds. The Ceolfrith flyer has a handwritten note apologising for numerous printer's errors. £20

45. (FURNIVAL, John.) ZUKOFSKY, Louis. *Finally a valentine*. [Woodchester]: [Openings Press], [1965?]. Single sheet of card, folded twice vertically into 8vo with two flaps. Described by Zukofsky as his 'last short poem for a long time', presented with a red heart by Furnival which breaks when the card (published as Opening No 1) is opened. The typography is by Edward Wright. Apparently a good-quality reprint, lacking the original statement of limitation, unless out of series in some way, retaining the January 1965 date. Very Good, with just a little light soiling and a couple of tiny bumps. £10

46. (GYSIN, Brion.) BREGER, Udo (ed.). *Soft Need 17*. Basel, Switzerland and Paris, France: Expanded Media Editions, October 1977. 1st edition. 4to. Wrappers. 112pp. Illustrated. Brion Gysin Special, printing his 'Beat Museum – Bardo Hotel' (for Ian Sommerville), 'FIRE. Words by Day – Images by Night', '4 projects for a calligraphic poem', and more, plus Gysin in conversation with Terry Wilson, photos of him, and a cover by Gysin and Breger. Other contributors include Patti Smith, John Giorno, Steve Lacy, Jürgen Ploog, and Franco Beltrametti. Some slight wear, the spine faintly spotted, but Very Good Plus overall. £40

47. HODGKISS, Peter (ed.). *Poetry Information 1*. London: Dustbooks, January 1970. 1st edition. 4to. Single sheet, printed on both sides. The 'first issue of a new newsletter', which expanded into much more: 'bear in mind that this is the first, and, of necessity, the barest of the lot'. Lists publications, events, readings, and broadcasts, including the Exhibition of Little Press Material at the National Book League and a paragraph on *Second Aeon*. Good, spotted to the upper corners, and folded once horizontally. Also present is a printed circular signed by Hodgkiss, enclosing the newsletter, requesting information, and stating that 5000 copies of this first issue were printed, but it is rare now. £35

48. HODGKISS, Peter (ed.). *Poetry Information 2*. London: Dustbooks, March/April 1970. 1st edition. Single sheet, printed on both sides, folded twice into 8vo. 'Sorry we're late. We nearly didn't make it.' Good, the upper panel with an unobtrusive band of spotting to the tail edge. £30

49. (HOUÉDARD, Dom Sylvester.) An invitation card to a retrospective exhibition of Houédard's work (and its private view) at the Laing Art Gallery Annexe, Newcastle upon Tyne, from 19 July to 9 August (1972), organised by the Ceolfrith Arts Centre in conjunction with the V&A. The card (oblong 12mo, printed on one side only) shows Houédard in monk's clothing in front of Prinknash Abbey, the sky given a pink hue. One upper corner with a dog-ear, not reaching the main image, otherwise Very Good indeed. £8
50. JANDL, Ernst. *mai hart lieb zapfen eibe hold*. London: Writers Forum, 1965. 8vo. Stab-stapled wrappers, silkscreened by Jennifer Pike from a design by Bob Cobbing. Unpaginated (56pp. printed on rectos only). Writers Forum Poets No. 11, originally published in May 1965 to celebrate Jandl's visit to England for the International Poetry Incarnation at the Royal Albert Hall on 11 June, at which he, Allen Ginsberg, and Anselm Hollo read from Writers Forum booklets. This is the 2nd edition, published in November 1965. Oversized wrappers rubbed and creased to the edges, with light discolouration mainly around the spine (not affecting the design), the lower wrapper with a few unobtrusive offset rust marks. Internally much better, with just occasional peripheral soiling. All things considered, towards Very Good. £70
51. JANDL, Ernst. *reft and light*. Providence, RI: Burning Deck, 2000. 1st edition. 8vo. Wrappers. 112pp. Poems by Jandl with multiple versions by American poets, including Kenward Elmslie, Charles Bernstein, Ray DiPalma, Norma Cole, Marjorie Welish, John Yau, Rachel Blau DuPlessis, Tina Darragh, Joan Retallack, Cole Swensen, Benjamin Friedlander, James Sherry, Ray Ragosta, Craig Watson, and Keith Waldrop. Rosmarie Waldrop (who edited the book as *Dichten* = No. 4) and Anselm Hollo contribute translations/adaptations in Part II. A few small rubs and bumps, but Very Good indeed. £15
52. KIMBERLEY, Nick, (issue 1) REEL, Penny, and (issue 2) LANE, Chris and SIMONS, Peter (eds.). *Pressure Drop 1-2* (all published). London: Pressure Drop Publications, 1975-[1976]. 1st editions. 8vo. Stapled wrappers. 44pp.-52pp. 'The world's reggae read', published c/o Compendium; it was in fact the world's first reggae fanzine. Subjects include Studio One, Big Youth, The Maytals, Glen Brown, Delroy Wilson, Winston 'Niney' Holness, Starlite, Topper Zukie, rudie culture, and collecting. Very Good overall, lightly worn, the second issue spotted to the head edge. £20
53. LANGE, Art (ed.). *Brilliant Corners 6*. Chicago, IL, Summer 1977. 1st edition. 8vo. Stapled wrappers. 92pp. Contributors include Ted Berrigan, Philip Whalen, Kenward Elmslie, Paul Carroll (interview part 1, discussing *Big Table*), Ned Rorem, Jack van Aken, and Lange (on jazz). A Good copy, spotted/soiled around the spine (barely reaching the design), the staples rusty. Contents clean. £10
54. LANGE, Art (ed.). *Brilliant Corners 7*. Chicago, IL, Fall 1977. 1st edition. 8vo. Stapled wrappers. 92pp. Contributors include Douglas Woolf, Anselm Hollo, Simon Schuchat, Paul Carroll (interview part 2 and a poem), Ned Rorem (interview), Jef Langford (on Thelonious Monk part 1), and Alan Axelrod (on Frank O'Hara). Good only, with soiling around the spine encroaching upon (but not obscuring) the design, the staples rusty. £10
55. LANGE, Art (ed.). *Brilliant Corners 9*. Chicago, IL, Summer 1978. 1st edition. 8vo. Stapled wrappers. 96pp. Cover photograph of Frank Lowe by William Ellenberg. Contributors include Fielding Dawson, Peter Inman, Richard Kostelanetz, Jef Langford (on Thelonious Monk part 2), Alan Axelrod, Bob Bensen, Ron Welburn, John Daley (on Ed Dorn), and Gunter Hampel (interview). A Good copy, soiled around the spine (barely affecting the design), the staples rusty. Contents clean. With a loosely inserted flyer for the magazine. £12
56. LANSLEY, Jacky and CLAID, Emilyn (eds.). *New Dance 1*. London: X6 Dance Space, New Year 1977. 1st edition. 4to. Stapled wrappers. 24pp. 'It may seem a contradiction to write about dance which is physical and silent, suggestive rather than explicit, (an assumption that many of us are questioning). However, dance like any other art form does not exist within a social or intellectual vacuum.' The X6 collective was based at Butler's Wharf, then subsequently at Chisenhale. Includes an advert for *Musics*. A Good copy, the wrappers spotted, also rubbed around the spine, but sound nonetheless. A few marginal annotations in pencil. £8
57. LEVY, d.a. *The Buddhist Third Class Junkmail Oracle: the selected poetry & art of d.a. levy*. New York, NY, Toronto, ON, Canada, and London: Seven Stories Press, 1999. 1st edition. 8vo. Wrappers. 318pp. Described as 'the first collection of the work of this Cleveland artist, poet, and underground publisher', of whom Ed Sanders writes: 'He was like Jeremiah. He had the potential to be a great religious writer – a prophet.' Edited with an investigative essay by Mike Golden, and well illustrated, including some colour. Very Good, with a little light wear, the upper spine fold with a tiny, ineffective split at the tail edge. £32

58. (LEVY, d.a.) SMITH, Gregory (ed.). *Atom Mind* vol. 5 no. 17. Albuquerque, NM: Mother Road Publications, Winter 1996. 1st edition. 4to. Wrappers. 128pp. This issue reprints Mike Golden's piece on levy 'Portrait of a Young Man Trying to Eat the Sun', which appears again in the book above. Also comix by R. Crumb, fiction by Arthur Winfield Knight, poetry by Mark Terrill, and much more. Chip to the spine, not affecting the design, otherwise about Very Good, the wrappers somewhat rubbed and soiled. £8
59. LEVY, d.a. *Cleveland undercovers*. Portland, OR: Whitewall of Sound, 2005. 4to. Stab-stapled. Unpaginated (56pp. printed on rectos only). To levy's knowledge 'the first poem of any length to be written about cleveland in 150 yrs', originally self-published in 1966. This printing includes a CD of scans and documents affixed inside the back cover, and was distributed at the Cleveland levyfest of 2005. Very Good, the fore edge slightly creased from reading, this copy loosely held in a wraparound sheet with a hand-coloured illustration affixed. £35
60. LEVY, d.a. *Scarab Poems*. Np: Writers Forum, 1996. 8vo. Stab-stapled Japanese-folded sheets. Unpaginated (14pp.). Originally published in 1978; this is the 2nd edition. Very Good, slightly rubbed around the spine, the blank back cover with a few trivial offset rust marks. £20
61. LEVY, d.a. *zen concrete & etc*. Madison, WI: ghost pony press, 1991. 1st edition. 4to. Wrappers. xviii, 246pp. A substantial gathering of levy's work, edited by Ingrid Swanberg, focusing on his concrete poetry, collages, and lyrical and visionary poetry, with much material in facsimile. The title piece is published here in its entirety for the first time. Also interviews with levy and D.R. Wagner, articles by Douglas Blazek and Kent Taylor, and a poem by Russell Salamon. Good Plus, with creasing and slight toning around the spine, its tail bumped, the design basically intact. Otherwise moderate rubbing and soiling. Loosely inserted are two flyers for the book, a typed letter signed from Swanberg to Bill Wyatt concerning a factual matter, and an autograph note signed to Wyatt from a bookseller. £30
62. (LEVY, d.a.) CRANE, Michael and KENNEDY, B. L. (curators). *American Renegades: Kenneth Patchen, d.a. levy, D.R. Wagner*. Boulder, CO: CU Art Galleries, University of Colorado at Boulder, 1992. 1st edition. 4to. Stapled wrappers. 18pp. Illustrated exhibition catalogue, after the fact, including contributions by Wagner, Anne Waldman, Ingrid Swanberg, Kent Taylor, and more, plus photographs of participants such as Ed Sanders, Miriam Patchen, Jack Collom, Bobbie Louise Hawkins, and Anselm Hollo. A Good, worn copy only, the upper wrapper scratched but generally without ruinous flaws. Assorted ephemera loosely inserted. £8
63. (LEVY, d.a.) SMITH, Larry and SWANBERG, Ingrid (eds.). *d.a. levy & the mimeograph revolution*. Huron, OH: Bottom Dog Press, 2007. 1st edition. Small 4to. Wrappers. 264pp. + 8pp. colour illustrations. A compilation of material by and about levy, including contributions by Ed Sanders, rjs, Kent Taylor, T.L. Kryss, Michael Basinski, and more, plus a DVD by Kon Petrochuk, *if i scratch, if i write*, affixed inside the lower wrapper. Short closed split to the fore edge of the upper wrapper and first leaf, otherwise Very Good, a little rubbed and soiled. £8
64. LOEFFLER, Carl E. (ed.). *Performance Anthology: Source Book for a Decade of California Performance Art*. San Francisco, CA: Contemporary Arts Press, 1980. 1st edition. 8vo. Wrappers. xii, 500pp. A thorough documentation of activity during the 1970s, including an extensive chronological bibliography, essays, and photographs illustrating major performance works by California artists. Those represented include Allan Kaprow, Bruce Nauman, Paul McCarthy, Chris Burden, Eleanor Antin, Ant Farm, and many more. About Very Good, moderately rubbed, the spine lightly creased and with its text very slightly faded. Contents clean. £18
65. MAC LOW, Jackson. *Stanzas for Iris Lezak*. Millerton, NY: Something Else Press, 1972. 1st edition. 8vo. Orange cloth. 424pp. Cover photograph by Peter Moore. 'In the visual arts the concept of the innocent eye has long been taken for granted, and there are few artists today who seek to interpose their consciousness between object and spectator. In literature, on the other hand, the direct presentation of linguistic material is a rare phenomenon.' The poems were written in 1960 for solo reading or simultaneous group performance. Upper board marked, probably in production, the spine tail trivially faded, otherwise Very Good in Good dust jacket, partly faded to the spine (not affecting legibility) and rubbed to extremities. With the wraparound band (also sunned to the spine panel, and somewhat worn) repeating the jacket quotation by John Cage. £28
66. MAC LOW, Jackson. *21 Matched Asymmetries: The 10 Bluebird Asymmetries, the 6 Asymmetries for Dr. Howard Levy, & the 5 Young Turtle Asymmetries*. London: Aloes Books, 1978. 1st edition. One of 250 copies. 8vo. Stapled

wrappers. 38pp. 'Asymmetries' being 'nonstanzaic chance-generated poems of which the printed formats are notations for solo or group performance'. Very Good, the stock toned as usual, the wrappers slightly rubbed and marked. £70

67. MAC LOW, Jackson. *The Pronouns – A Collection of Forty Dances – For the Dancers – 3 February-22 March 1964*. Barrytown, NY: Station Hill Press, 1979. One of 1250 copies (of 1450). 8vo. Wrappers. 88pp. Originally self-published in a mimeographed edition in 1964, then published by Ian Tyson in a boxed folio edition in 1971; this revised edition includes extra material. With photographs by Peter Moore and back cover quotations by John Cage, Jerome Rothenberg, Robert Kelly, David Antin, Simone Forti, and Eric Mottram: 'These instructions... solve the problem inherent in the anarchism of happenings and other free-field events: the need to balance the dispersal of energy and its containment, and to play on boundary without either the agoraphobia of de-limited space or the claustrophobia of authoritarian space'. Faint band of discolouration to the upper wrapper, otherwise Very Good indeed, slightly creased around the spine. £50

68. MAC LOW, Jackson. *20 Forties: 20 Poems from the series '154 Forties' written and revised 1990-1999*. Gran Canaria, Spain: Zasterle Press, 1999. 1st edition. Oblong 8vo. Wrappers. 52pp. Cover by Anne Tardos. From a series of separate poems, their first drafts written by a method Mac Low calls 'gathering': 'I took into them words, phrases, and other kinds of word strings, and sometimes sentences, that I saw, heard, or thought of while writing those drafts'. Very Good Plus, with a gentle bump towards the spine tail. £20

69. (MAC LOW, Jackson.) A poster for Mac Low at The Acme Gallery, London, on 17 May (1978), showing his '1st Sharon Belle Mattlin Vocabulary Crossword Gatha' (1976), with performance instructions and a biographical note. Approximately 43.5 x 31cm, printed in black on white stock. Very Good, folded into quarters. £40

70. (MAC LOW, Jackson.) OTT, Gil (ed.). *Paper Air* vol. 2 no. 3. Blue Bell, PA: Singing Horse Press, 1980. 1st edition. 4to. Wrappers. [70pp.]. Jackson Mac Low Issue, including work by him, dialogue (with Ott), a bibliography, and contributions by John Cage, Ron Silliman, Eleanor Antin, Larry Eigner, Charles Bernstein, Jerome Rothenberg, Armand Schwerner, Carol Bergé, George Quasha, and Pauline Oliveros. Very Good, with light wear. £20

71. (MAC LOW, Jackson.) EDWARDS, Ken (ed.). *Reality Studios* vol. 8 nos. 1-4 (in one volume). London, 1986. 1st edition. 8vo. Wrappers. 110pp. Contributors include Lee Harwood, Douglas Oliver, Bruce Andrews, Wendy Mulford, Steve Benson, Rosmarie Waldrop, Diane Ward, Hazel Smith, Paul Green, Bill Sherman (on Eric Mottram), Robert Sheppard, Kelvin Corcoran, Maggie O'Sullivan (on Barry MacSweeney), Tony Baker (on John Seed and Bill Griffiths), Peter Middleton (on Rae Armantrout and Gail Sher), Peter Finch (on Mac Low), and Edwards (on Tom Raworth, John Ashbery, and recent magazines). Also Peter Riley interviewed by Corcoran on the condition of poetry. Very Good, the wrappers a little rubbed and soiled. Loosely inserted are performance instructions (three stapled sheets) for the '1st Milarepa Gatha' (1976) by Mac Low, which is used on this volume's cover. The instructions were sent to regular subscribers or were available by SAE. £18

72. MASSON, Jean-Claude (managing ed.). *P.S.: Primary Sources on the International Performing Arts* 3. London: Artstra Information Ltd., 1979. 1st edition. Folio. Loose sheets folded into 24pp., the whole folded once (as issued). Illustrated. Includes an interview with Genesis P-Orridge, Jeff Nuttall on performance art, an interview with Michael Nyman, Bruce McLean, and Paul Richards, and David Toop, Paul Burwell, Steve Beresford, and Max Eastley on 'Whirled Music'. Also an advert for Paul Buck's *bal:le:d curtains*. Very Good, one sheet rubbed to the fore edge. £30

73. MASSON, Jean-Claude (managing ed.). *P.S.: Primary Sources on the International Performing Arts* 4. London: Artstra Information Ltd., 1979. 1st edition. Folio. Loose sheets folded into 20pp., the whole folded once (as issued). Illustrated. Includes an interview with Terry Gilliam, 'Lord Patchogue' by Jacques Rigaut (translated by Kim Gardner, with an introduction by Roger Ely), Ian Hinchliffe, Eadweard Muybridge, and more. Very Good. £25

74. MASSON, Jean-Claude (managing ed.). *P.S.: Primary Sources on the International Performing Arts* 5. London: Artstra Information Ltd., October/November 1980. 1st edition. Folio. Stapled wrappers, the whole folded once (as issued). 16pp. Cover by Gilbert & George. Illustrated. Includes Eric Mottram on Michael Horovitz, Robert Altman, Actual '80, David Toop on Derek Bailey, Max Eastley on the percussive aspects of rain, Steve Paxton, and Val Denham (interviewed and introduced by Genesis P-Orridge). Very Good. £25

75. MASSON, Jean-Claude and ELY, Roger (managing eds.). *P.S.: Primary Sources on the International Performing Arts 6*. London: Artstra Information Ltd., Christmas 1980. 1st edition. Folio. Stapled wrappers, the whole folded once (as issued). 16pp. Illustrated. Includes an interview with Kenneth Williams, Eric Mottram on Tom Pickard, Viv Stanshall, Lol Coxhill on the Festival for Jimi Hendrix in Amsterdam (plus the last poem that Hendrix wrote), Tadeusz Kantor, and women artists at the ICA. Very Good. £25

76. MCCARTHY, Cavan. *Telegram from Vietnam*. Milan, Italy: ED. 912, 1967. 1st edition. One of 500 numbered copies, published as number 8 in the 'No' series. Broadsheet (approximately 70 x 50cm), printed in black, purple, and red on white stock. Overlays a US Army 'killed in action' telegram, blank except for the place of death, on an image of a soldier in combat. A few small closed splits (the largest being 0.5") and light creases to the edges, not affecting the design, otherwise light rubs and marks. Very Good indeed (rolled). £150

77. [MILLS, Stuart and CUTTS, Simon (eds.)]. *Tarasque 2*. Np, nd. 1st edition. 8vo. Stapled wrappers. Unpaginated (24pp. printed on one side only). 'A magazine is an intimate process of assimilation in which the reader is allowed to participate.' Contributors include Spike Hawkins, Michael Butler, and the editors. Head edge of wrappers faded and soiled (not affecting the design), the spine a little less so, otherwise Very Good, with slight spotting. £15

78. [MILLS, Stuart and CUTTS, Simon (eds.)]. *Tarasque 3*. Nottingham, nd. 1st edition. 8vo. Stapled wrappers, with a card affixed inside the upper wrapper. Unpaginated (28pp.). Contributors include Ronald Duncan, Peter Armstrong, V. Slade (on Basil Bunting), Victor Gudgin, Mills (including on Roy Fisher), and Cutts. About Very Good, the upper wrapper with a couple of creases (mild now, and not particularly affecting the design), plus a little spotting. £20

79. MILLS, Stuart and CUTTS, Simon (eds.). *Tarasque 4*. Nottingham, nd. 1st edition. 8vo. Stapled wrappers. Unpaginated (32pp.). Contributors include the editors, Bill Turner, and Jan Carlsen. Also Jules Laforgue, and pieces on Anselm Hollo, Pete Brown, and John Harrison. Lightly rubbed, one of the staples rusty, but Very Good. £20

80. (MUSICS.) ASHBURY, Roy, BAILEY, Derek, BARNETT, Anthony, BELBIN, Talcott, BELL, Clive, BERESFORD, Steve, BORN, Georgie, BOUCHER, Max, BURWELL, Paul, CARTER, Bob, CHARLTON, Hannah, COLLINS, David, COOKE, Jack, CUNNINGHAM, David, CUSACK, Peter, DAVIDSON, Madelaine, DAVIDSON, Martin, DAVIES, Hugh, EASTLEY, Max, EMSDEN, Ingrid, FLOWERS, Adam, HOHKI, Kazuko, KIEFFER, John, LAKE, Steve, LEIGH, Richard, MARRE, Pamela, MAYES, Martin, MAYO, Simon, NICOLSON, Annabel, NOYES, Charles K., PARKER, Evan, PARSONS, Michael, PUCKEY, Tom, RILEY, Peter, RUSSELL, John, STEELE, Jan, STEWARD, Sue, TOOP, David, WACHSMANN, Philipp, WOLFF, Ann, WOOD, Colin (eds. include). *Musics* [1]-23 (all published). London, 1975-1979. 1st editions. 4to. Stapled wrappers. 28pp.-[44pp.]. An extremely rare complete set of this 'impromental experivisation arts magazine', a magazine 'for new ideas and developments in music, performance and related arts' which presents 'new ways of regarding sound and communication and their changing social and cultural context'. The first issue was edited by Madelaine Davidson; after she moved to the States, *Musics* was run by a shifting collective. Its inaugural piece, by Paul Burwell, begins by stating that 'Music writing can never give an accurate picture, it always, in some way or another, circumscribes', and indeed a selective list of the magazine's contents would not capture the broadness of its subjects or its treatment of them, its hope of finding (in Burwell's terms) 'direct examples' of music-work. To give a sense, though, articles include Philipp Wachsmann's 'Project – Improvisation and Rehearsal', 'Women, Music, Feminism – notes' by Lindsay Cooper, and David Toop's 'Notes on body/sound/space', while other contents range from John Tchicai to Stephen Cripps, Steve Lacy to John Latham, and much else besides. Very Good overall, with most of the staples rusty and the first issue lacking one of its two staples (without much impact), the wrappers sometimes lightly soiled or spotted, more heavily so only occasionally. Loosely inserted across the set are a flyer announcing the new magazine, a typed note to Peter Hodgkiss enclosing the first issue (as a review copy), an autograph note signed to him from Max Boucher, a printed note concerning material for issue 6, a couple of flyers/subscription forms for the magazine, and assorted other flyers. £1250

81. (MUSICS.) PRINZ, Eva (ed.). *'Musics': A British Magazine of Improvised Music & Art 1975-79*. Np: Ecstatic Peace Library, 2016. 1st edition thus. Folio. Swiss bound wrappers. [750pp.]. A complete facsimile of *Musics*, plus a foreword by David Toop, introduction by Steve Beresford, and afterword by Thurston Moore. Very Good, a little rubbed with a few small peripheral scuffs, a couple of corners bumped, including a tiny nick to the upper spine fold. Attractive nonetheless, the slight wear perhaps inevitable for the format. This copy has been signed by Beresford. £100

82. NEWMAN, Charles (ed.). *TriQuarterly 32*. Evanston, IL, Winter 1975. 1st edition. 8vo. Corrugated cardboard wrappers, the upper wrapper with five wallet-size photos in an affixed pouch. Unpaginated (180pp. + 1 foldout leaf).

Illustrated. The Anti-Object Art issue, guest edited by Lawrence Levy and John Perreault, 'devoted for the most part to kinds of recent art that operate from the premise that the art idea is more important than, or as important as, the physical or the visible expression of that idea'. Includes Joseph Beuys, Robert Smithson, Richard Serra, Vito Acconci, Gilbert & George, Eleanor Antin, Sol LeWitt, Daniel Buren, John Baldessari, Richard Long, Les Levine, Christo, Adrian Piper, Joseph Kosuth, Lawrence Weiner, and more. Spotting to the edges, the blank lower wrapper slightly marked, the cardboard causing some inevitable toning, but Very Good overall. £30

83. NOTLEY, Alice. An original collage, applying a cutting of a topless female model to a small, found advertising board (approximately 17.5 x 28cm), changing the implication of the honey that is advertised. The word 'Honey' (which was apparently once short for 'Honey Dew Melon') has itself been glossed with a suitably coloured paint. Slight wear, as found and/or in production. The board retains two holes at the head edge from which it could be hung; two at the tail edge have been covered by the collage. Signed by Notley on the reverse and dated 1980; also present is the sign maker's stamp (from Providence, RI). £350

84. NUTTALL, Jeff. *Pedralva*. An original painting in acrylic and felt tip on cartridge paper, approximately 50.5 x 40.5cm (unframed). An appealing landscape in bright greens and blues, with a darker wooded area and castle structure in the foreground, quite unlike the imagery with which Nuttall is associated. The piece is dated to 1990 by its original owner, who was given it by him on her birthday. The sheet, which was not trimmed after its removal from a ring bound sketchbook, has pencil workings on the reverse, where it is signed by Nuttall. Some fading to that side caused by water, a small amount of chipping to the thicker applications of paint on the front, and a historical dog-ear to one corner (apparently predating the work), but striking nonetheless. A signed letter of provenance from the original owner is included. £600

85. O'HUIGIN, Sean. *Octodecimo*. Toronto, ON, Canada: Mother Higgins Irish Cookbooks, 1973. 1st edition. Single sheet, printed on both sides, folded four times into 24mo, with 18 panels, in printed envelope. Inevitable creasing at a few folds, but Fine in Very Good envelope, rubbed superficially. £20

86. PETERSON, Owen (ed.). *The Professional 1*. Holland-on-Sea, January 1974. 1st edition. 4to. Stab-stapled. Unpaginated (28pp.). Duplicated jazz magazine, printing 'material that the major outlets can't be bothered with'. Subjects include Charles Plymell (reviewed by Jim Burns), Benny Green, Buddy Rich, Count Basie, Freddie Keppard and Tommy Ladnier, Gil Evans, Americo Bellotto, Gary Burton, and Buster Harding. Slightly worn, the staples rusty and with offset rust marks nearby, but about Very Good overall. £12

87. PETERSON, Owen (ed.). *The Professional 2*. Holland-on-Sea, February 1974. 1st edition. 4to. Stab-stapled. Unpaginated (30pp.). Subjects include Albert Ayler, Charles Mingus, Duke Ellington, Woody Herman, Count Basie, Julian Dash, Red Garland, Charles Fox, and Burt Bacharach. Slightly worn, the staples rusty and with offset rust marks nearby, the first page with a strip of discolouration. Good. £8

88. PETERSON, Owen (ed.). *The Professional 4*. Holland-on-Sea, April 1974. 1st edition. 4to. Stab-stapled. Unpaginated (36pp.). Subjects include Ross Russell, David Izenzon, Miles Davis, Eric Dolphy, Dexter Gordon, Allen Keller, and Ian Carr. Jim Burns also contributes. Good Plus, the staples rusty, the covers with peripheral spotting. £10

89. PETERSON, Owen (ed.). *The Professional 5*. Holland-on-Sea, May 1974. 1st edition. 4to. Stab-stapled. Unpaginated (40pp.). Subjects include Alec Wilder, Art Blakey, George Melly, and D. W. Griffith. Also Hugues Panassié. Staples rusty, otherwise Very Good, the fore edge a little marked. £10

90. PIGNATARI, Décio (ed.). *Invenção: Revista de Arte de Vanguarda 4*. São Paulo, Brazil: Edições Invenção, December 1964. 1st edition. 4to. Wrappers. 148pp. + 8pp. illustrations + 1 foldout leaf. A rare example of this Brazilian concrete poetry periodical tied to the Noigandres group; there were five issues, published between 1962 and 1967. Text mostly in Portuguese. Contributors include Augusto de Campos, Haroldo de Campos, Luiz Ângelo Pinto, Edgard Braga, Pedro Xisto, Ronaldo Azeredo, José Lino Grünwald, Oswald de Andrade, Waldemar Cordeiro, Willy Corrêa de Oliveira, Gilberto Mendes, Elisabeth Walther, Max Bense, Helmut Heißenbüttel, Louis Zukofsky ('Julia's Wild', with parallel translation into Portuguese by Augusto de Campos), Henri Chopin ('OBRA ABRA', translated into Portuguese by Haroldo de Campos), and Pignatari. Spotting to the edges, generally light, wrappers rubbed to the edges and folds, the spine with some creasing, the lower wrapper slightly handled, but Very Good indeed, a bright copy with only peripheral, mild wear. £350

91. PRESLEY, Frances (ed.). *Climbing Through Fire: A collection of texts and images from a performance, and correspondence, in August 1992*. London: The Other Press, 1993. 1st edition. 8vo. Stapled wrappers. 24pp. Contributors include Ulli Freer, Elaine Randell, Ken Edwards, Johan de Wit, Gavin Selerie, John Seed, David Annwn, Peterjon Skelt, and Presley. Staples rusty otherwise Very Good, the wrappers slightly soiled and creased. £5
92. PRITIKIN, Renny (ed.). *80 Langton Street, May 1980-April 1981*. [San Francisco, CA]: 80 Langton Street, 1982. 1st edition. 8vo. Stapled wrappers. 102pp. Illustrated catalogue for this period at the art space, 'run by artists for other artists working in time bound art forms'. Includes Steve Reich, Ron Silliman, Eleanor Antin, Steve Benson, Allan Kaprow, Lyn Hejinian and Henry Kaiser, Michael Palmer, Kit Robinson, Alan Bernheimer, Charles Amirkhanian, Robert Glück, and many more. A little wear, the spine ends rubbed (in production), but Very Good. £20
93. REICHARDT, Jasia (curator). *Between Poetry and Painting*. London: Institute of Contemporary Arts, 1965. 1st edition. Square 8vo. Ring bound. 84pp. Illustrated catalogue for this significant show, held from 22 October to 27 November 1965. Reichardt writes in the introduction: 'The work presented in this exhibition crosses the frontier between two quite clearly defined fields of creative activity – poetry and painting. There may be no single accurate definition of this hybrid form of expression – one thing is quite clear, nevertheless – visual poetry in its various forms constitutes the first international poetry movement.' Including Bob Cobbing, Ian Hamilton Finlay, John Latham, Dom Sylvester Houédard, Henri Chopin, Ernst Jandl, Bernard Heidsieck, Kenelm Cox, John Furnival, Edwin Morgan, Tom Edmonds, Eugen Gomringer, and more, including Lettrisme and the Noigandres group. A Good, somewhat rubbed and soiled copy, the front cover with a splash at the head edge (avoiding the image), the edges spotted, but sound enough, and complete with the rare supplement by Houédard. £300
94. ROLLINGS, Nigel and ELEY, Brian (eds.). *Microphone 1*. London, February 1972. 1st edition. Single sheet folded once into 4pp., 4to. New Music In London. Prints 'Music as a Gradual Process' by Steve Reich (on the occasion of a rare visit by him to Britain), along with 'Future Developments in Electronic Music' by Hugh Davies, plus listings. Near Fine. £20
95. ROLLINGS, Nigel (ed.). *Microphone 4*. London, May 1972. 1st edition. 4to. Stab-stapled wrappers. Unpaginated (10pp.). New Music in Britain. Includes John Cage and David Tudor, Wendy Benka and Bob Downes, Dave Panton on scores, comments by David Mayor and Humphrey Lyttelton, and more. Very Good. £20
96. ROLLINGS, Nigel (ed.). *Microphone 5*. London, June 1972. 1st edition. 4to. Stab-stapled wrappers. 12pp. Percussion special, including Paul Lytton, Tony Oxley, Frank Perry, Jamie Muir, and Peter Britton. Also reviews of Han Bennink (by Evan Parker), Stomu Yamashta, and John Cage (by Keith Rowe), plus a small advert for Better Books. Very Good. £20
97. ROLLINGS, Nigel (ed.). *Microphone 6*. London, July 1972. 1st edition. 4to. Stab-stapled wrappers. 10pp. Includes Laurie Scott Baker, Lou Gare on AMM, a review of Henri Chopin's *Audiopoems*, and a letter from Eddie Prévost (replying to Keith Rowe). Also adverts for the *FLUXshoe* catalogue (Beau Geste Press), ICES-72, and Jeremy Adler's *A*. Very Good. With a loosely inserted subscription form and an autograph letter signed from the editor to Peter (Hodgkiss), dated 14 July 1972, with regard to reprinting the Chopin review, which Rollings states is by Peter Mayer. On *Microphone* headed paper, though dulled towards the edges. The review reappeared (again anonymously) in *Poetry Information 6*. £25
98. ROLLINGS, Nigel (ed.). *Microphone 7*. London, August/September 1972. 1st edition. 4to. Single sheet, printed on one side only, in stab-stapled wrappers. As the front cover testifies, this issue was going to feature ICES-72 (and more), but instead only contains a statement by the editor that it is to be suspended indefinitely due to financial reasons. Lightly worn, but Very Good overall. £15
99. [SEWELL, Brocard (ed.)]. *The Aylesford Review* vol. 5 no. 2. Aylesford, Spring 1963. 1st edition. 8vo. Stapled wrappers. [56pp.]. A Literary Quarterly sponsored by English Carmelites. Includes a review by Dom Sylvester Houédard of books from Gaberbocchus Press. Also John Cowper Powys on his brother T. F. Powys, Hilary Machen and Sylvia Townsend Warner on Arthur Machen, and more. Peripheral areas of slight abrasion to the wrappers, just a hint of fading to the edges, but Very Good overall. £20
100. [SEWELL, Brocard (ed.)]. *The Aylesford Review* vol. 6 no. 1. Aylesford, Winter 1963/1964. 1st edition. 8vo. Stapled wrappers. 60pp. This issue 'After the Denning Report' (into the Profumo affair). Also a very brief review by Dom

Sylvester Houédard of four aspects of poetry, including Ian Hamilton Finlay and Louis Zukofsky. Very Good. With a loosely inserted (edgeworn) flyer for a publication from St. Albert's Press. £18

101. SHARKEY, John (ed.). *Mindplay: An Anthology of British Concrete Poetry*. London: Lorrimer Publishing, 1971. 1st edition, paperback variant. 8vo. Wrappers. 96pp. Contributors include Bob Cobbing, Dom Sylvester Houédard, Tom Phillips (plus the cover), Thomas A Clark, John Furnival, Kenelm Cox, Charles Verey, Nicholas Zurbrugg, Cavan McCarthy, Michael Gibbs, Edwin Morgan, Peter Mayer, Andrew Lloyd, and Sharkey (plus an introduction). Good, with fading primarily around the spine (not affecting legibility), which has a reading crease. Better internally, including the (affixed) errata slip. This copy has the ownership inscription of John James. £35

102. SINCLAIR, Iain. *Abraham Ojo Floats A Company*. An original watercolour and ink painting on paper, approximately 30 x 22.5cm, in an orange wooden frame, itself approximately 43.5 x 36cm, with the orange picking up the lettering of the painting's title. Not visibly dated, but c. 1969 (the frame being later). Early paintings by Sinclair are intertwined with his Hackney *Diary Films* project and related writing of that time. This one shows a co-worker in a riverside warehouse, and is referenced in the opening chapter of *Ghost Milk* (2011): 'Looking back, the astonishing aspect of life in my late twenties was that I had time to paint Abraham Ojo's portrait.' A few small chips to the wood, but handsomely presented. Signed by Sinclair on the reverse of the frame. £400

103. SINCLAIR, Iain. *Going Home*. An original mixed media painting on paper, with a steel frame by Brian Catling, from the same time, in total approximately 29.5 x 38cm. This piece, which was part of the 'Albion Island Vortex' show at the Whitechapel Gallery from 19 March to 7 April 1974 (along with work by Catling and Renchi Bicknell), clearly refers to the making of Sinclair's film *Maggot Street* from 1972 (and onwards to his book *RED EYE*). The frame confers on the painting the status of sculpture. Signed by Sinclair on the reverse of the frame and dated 1974. A previous price sticker, in Sinclair's hand, is also present. £500

104. SINCLAIR, Iain. *Kills The Thrush*. An original mixed media painting on paper, with a steel frame by Brian Catling, from the same time, in total approximately 29.5 x 38cm. A little scratching to the transparent covering, without much impact. This work, apparently a self-portrait (with gun), was also shown at 'Albion Island Vortex', and is dated 1974 in the catalogue. Otherwise not visibly dated or signed. £475

105. SINCLAIR, Iain. *Obelisk In Bondage 27.7.78*. An original acrylic and ink painting on paper, in a later black frame, in total approximately 30.5 x 22cm. Referring to St Luke Old Street's obelisk spire, here with a warrior figure approaching. The obelisk was designed by Nicholas Hawksmoor, who is of notable importance to Sinclair's work. Not visibly signed. Perhaps a candidate for reframing, as the title is partly obscured (though legible). £300

106. SINCLAIR, Iain. *Saint Luke's, Old St. Good Friday, 1976*. An original acrylic painting on paper, in a later black frame, in total approximately 30.5 x 22cm. An abstract image, placing the outline of a figure over (in fact intertwined with) what seems to be a basic architectural plan or, say, energy field, with the figure's heart corresponding to its centre. Not visibly signed. Perhaps a candidate for reframing, as the title is partly obscured (though legible). £300

107. SINCLAIR, Iain. *Strange Excursion*. An original watercolour and ink painting on paper, with a steel frame by Brian Catling, from the same time, in total approximately 31.5 x 40cm. On the reverse of the frame is an information label in Sinclair's hand (also from that time) which suggests that this work was submitted for inclusion in the exhibition 'Beth Newydd' ('What's New'), sponsored by The South Wales Group and the Welsh Arts Council, initially in Cardiff from 5 to 28 July 1974 (as per Johnson). Sinclair's painting *The Krim Dream* was accepted for inclusion, but it seems that *Strange Excursion* was not. It did, however, appear at 'Albion Island Vortex', and is dated 1972 in the catalogue. Otherwise not visibly dated or signed, although Sinclair has written his name and address on the label. £500

108. SINCLAIR, Iain. *The Light Is Mortal*. An original acrylic painting on paper, approximately 20.5 x 29.5cm, in a later wooden frame, itself approximately 31.5 x 40.5cm. A scene around a table, with religious overtones, seen via the apparent self-portrait in the foreground. The paintings depicted in the background were real. Not visibly dated or signed, but from the same period as the works above. £375

109. SINCLAIR, Iain. *'We're All In The Same Boat'*. An original acrylic painting on paper, in a later black frame, in total approximately 22 x 30.5cm. Making further reference to both Hawksmoor and *Maggot Street*. Not visibly dated or signed, but from the same period as the works above. £300

110. SINCLAIR, Iain. *Cinema/Habit*. [London]: [Iain Sinclair], [1971]. 1st edition. Promotional broadside, created by Sinclair and professionally printed in black on orange stock to promote his talk 'Cinema/Habit: image-politics v. the human vision' on Friday 19 March 1971 at the South West Essex Technical College and School of Art, Walthamstow (Room E2). According to Johnson (A008) the broadside was posted by Sinclair around the campus (and possibly elsewhere); it shows Sinclair interviewing Allen Ginsberg. Of the 100 copies printed, only two extant copies were available for examination by the bibliographer; this is a third one. 29.3 x 41.6cm, in a frosted silver frame. One trivial (probably inherent) spot visible, but apparently fine, the frame slightly rubbed and marked. This copy has been signed by Sinclair. £225
111. (SINCLAIR, Iain.) [BICKNELL, Laurence]. [*Albion Village Press 1971 Promotional Broadside*]. London: [Iain Sinclair], [2017]. The 2nd impression of this advert (Johnson B005) for Tony Lowes' *Elephant Book* and Sinclair's *The Kodak Mantra Diaries*, which, in its original form, was presumably distributed to bookshops; it was also reproduced in *Second Aeon* 15. Only a single extant copy of the 1st impression was available for examination by the bibliographer; this reprint is one of 5 numbered copies signed by Sinclair and Bicknell (as 'Renchi'). Printed in black on white stock, in a black frame, in total approximately 43 x 30.5cm. Fine, the frame with a little minor wear. £100
112. SINCLAIR, Iain. *White Chappell & the Hawksmoor Churches*. Np: np, [1987]. 1st edition. Bootleg cassette of the 'Lud Heat' pilot programme for the BBC Radio 3 series *Places and Maps – The Processes of Poetry* and Eric Mottram's recording of Sinclair's reading at RASP Poetry Night on 6 February 1987. As described by Johnson (A073), the cassette was distributed via Sinclair and Compendium, and copies appear to have been run off as needed. Tape Excellent in somewhat worn case, the uppermost panel with a couple of cracks and a small chip, but sound enough. £75
113. (SINCLAIR, Iain.) An unused sheet of Albion Village Enterprises Ltd. letterhead, A4, printed in red on light grey stock. According to Johnson, the film production company was officially registered/incorporated on 16 July 1969 and automatically dissolved in 1974 after inactivity. The sheet lists the Directors at the bottom – Sinclair, Laurence Bicknell, and Martin Benham – with the company logo (reproduced by Johnson) at the top, utilising a trickster figure designed by Renchi Bicknell. Moderately creased and marked, with peripheral discolouration, but a Very Good survivor. £20
114. (SINCLAIR, Iain.) A matchbook, manufactured by Maguire & Paterson Ltd, Dublin, personalised to advertise Tony Lowes, The Famous American Writer, with his contact details (such as the telephone 'When it works') and a message: 'NO SUNDAY CALLS'. Undated, but likely to be from close to 1971, when Sinclair published Lowes' *Elephant Book*. Rubbing to the card, but with all the matches intact. £25
115. SMITH, Hazel. *Threely*. Peterborough, July 1986. 1st edition. 4to. Wrappers. 6pp. Published as *Loot* 5:2, with a cover by the editor, Paul Green. A single long poem-sequence. Good, the wrappers moderately spotted and with a patch of soiling (just missing the design). £10
116. (SMITH, Hazel.) KARL, Sieglinde. *Tasmanian Marks and Relics: Bodyworks*. [Launceston, TAS, Australia?]: [Tasmanian State Institute of Technology?], 1987. 1st edition. 4to. Ring bound. Unpaginated (52pp., most of the sheets Japanese-folded). Exhibition/installation catalogue (possibly self-published), to which Smith contributes a poem. Very Good, the covers lightly marked and rubbed. With a loosely inserted large (folded) poster for the show at this and a second venue. £20
117. SMITH, Hazel, KARL, Sieglinde, and JONES, Graham. *TranceFIGUREd Spirit*. Cronulla, NSW, Australia: Soma Publishing (Sydney & London), 1990. 1st edition. 4to. Stapled wrappers, the upper wrapper with an object affixed. Unpaginated (44pp.). A collaborative installation and performance piece, in which 'language, inscribed in movement, symbolises (wo)man's attempt to find meaning in a world in which biological evolution has produced not only technological advancement, [sic] and art but also environmental destruction, economic deprivation and war'. Very Good, with a couple of peripheral marks to the upper wrapper. £25
118. SMITH, Hazel. *Abstractly Represented: Poems and Performance Texts 1982-90*. Springwood, NSW, Australia: Butterfly Books, 1991. 1st edition. 8vo. Wrappers. viii, 106pp. Cover by Sieglinde Karl. Systemic Poems, Collage Poems, Permuting Poems, and more. Very Good Plus, the laminate lifting just slightly from a couple of corners. This copy has been signed by the author ('Hazel') and inscribed to Paul (Buck). £14

119. SMITH, Hazel. *Nuraghic Echoes*. London, February 1995. 1st edition. 4to. Stab-stapled. [38pp. printed on rectos only]. A radio/performance piece, commissioned by the Australian Broadcasting Corporation in 1993 for its international sound art programme, *The Listening Room*. Smith created the text, Roger Dean the sound. This 'documentation and reading text', published as *Pages 282-300* (edited by Robert Sheppard), also includes a response by Peter Manson, an essay by Joy Wallace, and a bibliography. Near Fine. £8
120. SMITH, Hazel and DEAN, Roger. *Nuraghic Echoes; with, The Riting of the Runda*. Australia: Rufus Records and Soma, 1996. 1st edition. RF025/Soma 786. Mint CD in Very Good, shelfworn case, with liner notes by Joy Wallace. £10
121. TABOR, Richard. *The Realising of Kara Rea; The Poems of the Reaper*. Np: Orosis, 1976. 1st edition. 8vo. Wrappers. 20pp. His uncommon first book: 'Kara Rea is the embodiment of the universe when invested with the personality of the Reaper; an old man seeking, through reminiscence and childhood doctrines, a re-assurance of the value and perpetuity of his life.' Internally Very Good indeed, the wrappers somewhat soiled, albeit peripheral for the most part. Neat old price in pen to the lower wrapper. This copy has been signed and inscribed by the author. £30
122. TABOR, Richard. *Xpls x & eleven miniatures for soloists and tape*. Cambridge: KMP K!, 1978. 1st edition. Oblong 4to. Tape bound. Unpaginated (18pp.). Designed 'to facilitate performances of the works enclosed', for example with facsimile holograph notes and 'drawn/soundimprovisation texts for the reader to experiment with'. Very Good, with a light crease to the front cover and front free endpaper, the tape and blank back cover slightly soiled. £30
123. TABOR, Richard. *status & amnesty*. Cambridge: KMP K!, 1978. 1st edition. Oblong 48mo. Wrappers. Unpaginated (16pp.). A 'sequence of miniatures for two voices (of either sex) and voice-tape (of either sex; heavy machine sounds may also be added), prerecorded'. Printed in red and black, with a 'strident voice' being typed, a 'less dominant one' in facsimile holograph. One leaf present twice (not included in pagination), otherwise Fine, with minor wear in production. £20
124. TABOR, Richard. *Xpls x & eleven miniatures for soloists and tape*. Cambridge: KMP K!, 1979. 2nd edition. Oblong 4to. Stab-stapled. Unpaginated (12pp.). A sparer, less colourful version, with fewer of the facsimile holograph notes and 'drawn/soundimprovisation texts'. A band each of soiling and faint toning to the last sheet, not particularly affecting the text, its upper corner slightly chipped (perhaps nibbled), the front cover with some peripheral, superficial scuffing (possibly from the same source). All in all, near Very Good. £15
125. TABOR, Richard. *Boboli/Mariette/Le Machine*. Np: KMP K!, 1980. 1st edition. One of 100 numbered copies (of 126). Small 4to. Wrappers. Unpaginated (54pp.). A series 'for performance in a given space; in particular in a given room. it may be performed adequately by a concentrating reader on s/her [sic] own'. A striking production printed in many colours, along with a little Tipp-Ex and correction by hand. Very Good Plus. £30
126. (TABOR, Richard.) YZ. *Clusters*. Cambridge: KMP K!, [1981]. 1st edition. 16mo. Wrappers. Unpaginated (16pp. printed on rectos only). Texts by Tabor (who is not named), which are referred to elsewhere (by him) as *Body*. A little spotting to the upper wrapper, but Very Good Plus overall. £18
127. (TABOR, Richard.) YZ 26 85 99 D. *A kiss 'for my future Queen'*. Np: KMP K!, 1981. 1st edition. 4to. Wrappers. 26pp. By Tabor, under the pseudonym of his social security number. Collages of text and image, printed in many colours, plus some theory: 'i can't ask You to read this the way (i) intended'. The front cover shows a schoolboy kissing the hand of Lady Diana Spencer, a newspaper cutting about which is reproduced inside. Very Good Plus, with a little light creasing. £25
128. TABOR, Richard. *RECESS*. London: Microbrigade, 1990. 1st edition. 8vo. Stapled wrappers. Unpaginated (8pp.). A single poem, published by Ulli Freer. Near Fine. £12
129. TABOR, Richard. *Groundwork for an archaeology*. Yeovil: Lobby Press, 1991. 1st edition. 4to. Wrappers. 38pp. Extended poem for performance, three parts of which are multivocal and presented accordingly. Very Good. £15

130. TOLER, C et al (eds.). *Ramp 2*. London, 1978. 1st edition. 4to. Stapled wrappers. 16pp. A co-operative magazine 'set up to allow publishing freedom to writers and artists and to form a forum for discussion, experiment and experience'. Stephen Cripps, Paul Burwell and David Toop are reviewed. Very Good, with slight spotting. Subscription form bound in. £12
131. TOMAZOS, Criton. *'Wizuhu*Cries*Mice.Up.In.Nests*. Np: Writers Forum, 1973. 1st edition. Four loose diptychs (of various dimensions, each consisting of two sheets, printed on one side only, affixed at one long edge) in envelope with affixed illustration. Writers Forum Folders No. 14. Fine in Very Good envelope, a little rubbed, with one edge soiled (not affecting the design) and the blank reverse marked. £45
132. TOOP, David (ed.). *New/Rediscovered Musical Instruments volume 1*. London: Quartz/Mirliton, 1974. 1st edition. One of 300 copies. 8vo. Stapled wrappers. 28pp. Illustrated. 'A future situation is envisaged in which musical instrument making as a recognised experimental category [sic] separate from the demands of commerce could participate in dialogue with a diverse range of disciplines to the mutual benefit of all parties.' Including Toop, Paul Burwell, Evan Parker (plus the cover photograph), Max Eastley, Hugh Davies (and John Furnival), and Paul Lytton, with an introduction by Madeau Stewart. Wrappers with an unobtrusive band of toning to the head edge, otherwise Very Good, the wrappers slightly toned in general, also slightly rubbed and handled. Contents clean. £55
133. VEREY, Charles. A catalogue for South Street Publications, dated Autumn 1969. Three 4to sheets, printed on one side only, stapled at the top corner. Titled 'DEFINITIVE CATALOGUE' but with 'DEFINITIVE' crossed out, the list includes work by dsh, Thomas A Clark, Henri Chopin, John Sharkey, and Verey, *Bo Heem E Um*, *Aplomb Zero*, and more. Folded twice horizontally for mailing, also slightly worn, but towards Very Good all things considered. £15
134. WILLIAMS, Emmett (ed.). *An Anthology of Concrete Poetry*. New York, NY: Something Else Press, 1967. 1st edition, paperback variant. 8vo. Wrappers. x, 342pp. At that point the largest such anthology to appear, and the first major one to be published in the United States. Contributors include Brion Gysin, Bob Cobbing, Ian Hamilton Finlay, Jackson Mac Low, Henri Chopin, Diter Rot, Aram Saroyan, Daniel Spoerri, Ernst Jandl, Dom Sylvester Houédard, Hansjörg Mayer, Jonathan Williams, John Furnival, Eugen Gomringer, bpNichol, John Sharkey, Edwin Morgan, Ronald Johnson, Cavan McCarthy, Adriano Spatola, Stephen Bann, Edward Lucie-Smith, and many more. Slight wear to the wrappers, with mild peripheral toning and soiling, the spine creased, but towards Very Good overall. This copy has the ownership inscription of Allen Fisher, with a few basic pencil annotations to the foreword. £60
135. WILLIAMSON, Aaron. *Freedom Liberty and Tinsel*. Hove: Switch Press, 1989. 1st edition. 8vo. Wrappers. 40pp. Williamson's first collection: 'He welds together a peculiarity of expression with an extreme approach to live delivery and is severely deaf.' With drawings by Christopher Burns. Very Good Plus. £18
136. WILLIAMSON, Aaron. *Cathedral Lung*. London: Creation Press, 1991. 1st edition. 8vo. Wrappers. 112pp. Described by Brian Catling on the back cover as 'a furious gnostic prayer, divided by the infinite and our comic flesh'. Very Good Plus. This copy has been signed by the author ('Aaron') on 9 September 1991 and inscribed to Iain (Sinclair) with thanks, 'particularly for "day of Shamanism" July '91'; loosely inserted is an autograph letter signed, along similar lines. Also present are an invitation to the launch of *Cathedral Lung* four days previously and other promotional material, including a text by Catling ('Terrots Pact') from which the above quotation is taken and a sheet concerning 'The Shamanism of Intent'. Sinclair and Williamson shared a time slot on the aforementioned opening day. £20
137. WILLIAMSON, Aaron and LONGMIRE, Tertia. *Energies of Writing*. Lowestoft: Sound & Language, 1998. 1st edition. One of 500 copies. 8vo. Stapled wrappers. Unpaginated (32pp.). Photography and writing: 'the textual is transformed, quarried and disfigured as it re/appears physically in the image, and *vice versa*.' Very Good in dust jacket, moderately creased around the spine. Loosely inserted is a homemade Christmas card from the authors to Iain (Sinclair) and family, evidently written by Williamson, at the same time enclosing the book. Slight peripheral fading to the card. £15
138. WILLIAMSON, Aaron. *Phantom Shifts (Performance Notations)*. Oxford: Ruskin School of Drawing and Fine Art, University of Oxford, 1999. 1st edition. One of 100 copies. 8vo. Stapled wrappers. 8pp. Distributed as part of the performance installation 'Phantom Shifts' in the Long Room, New College, Oxford, on 1 and 2 March 1999. Very Good, lightly rubbed, the staples slightly rusty. Loosely inserted is an autograph card signed ('Aaron') from the author to Iain (Sinclair), dated 23 March 1999, enclosing the book and referring to a reading by Sinclair the previous week, which Williamson introduced. £15

139. WILLIAMSON, Aaron. *Hearing things*. London: Book Works, 2001. 1st edition. 8vo. Wrappers. 60pp. Text and image, introduced by Ian Hunt: 'The texts represent a form of interior speech that is here made other than private, that craves a "you" to hear it, though they are reconstructed from performances purposefully denied an audience first time round, sounded out later by technology of computers, poems, and the laughter of images.' Very Good Plus, with minor rubs to extremities. Loosely inserted is a brief autograph letter signed ('Aaron') from the author to Iain (Sinclair), dated 23 April 2001, enclosing the book. £15

140. (WILLIAMSON, Aaron.) BROWN, Andrew (ed.). *liveartmagazine* 14/15. Nottingham, 27 May-27 July 1997. 1st edition. 8vo. Stapled wrappers. 32pp. Includes 'A personal account by Aaron Williamson of his recent opportunity to develop his use of choreographic systems. The Ha of Bang. Chisenhale Dance Space, London. 13-14 Dec'. Very Good, slightly shelfworn. £5

141. WOOD, Anthony then (from issue 17) COOK, Richard then (from issue 101) SINKER, Mark (eds.). *The Wire* 1-113 (in 106 volumes). London, 1982-1993. 1st editions. 4to. Wrappers, mostly stapled. 40pp.-[112pp.]. A substantial, unbroken run of *The Wire*, initially for 'jazz, improvised music and', developing 'further into music' to cover a wide range of alternative, underground, and non-mainstream musics. The exact title shifts but, according to the first editorial, '*The Wire* has taken its name from a composition by saxophonist Steve Lacy to whose musical farsightedness the magazine is dedicated. Lacy – though standing at midpoint in jazz's evolution – has always looked back at the past and forward into the future when shaping his own music. This will broadly be the approach of *The Wire*'. Contents include Thelonious Monk, Charlie Parker, Duke Ellington, Ornette Coleman, John Coltrane, Herbie Hancock, Archie Shepp, Eric Dolphy, John Lee Hooker, Sun Ra, Philip Glass, La Monte Young, Billie Holiday, Miles Davis, Charles Mingus, Louis Armstrong, Cab Calloway, Ray Charles, Sonny Rollins, Barry Guy, Art Blakey, Chet Baker, Carla Bley, Amiri Baraka, Art Ensemble of Chicago, Dave Brubeck, Lenny Bruce, William S. Burroughs, Shirley Clarke, Lester Bowie, David Bowie, Brian Eno, Frank Zappa, Charlie Watts, Jimi Hendrix, Prince, Quincy Jones, Bob Marley, Gil Scott-Heron, Keith Tippett, Michael Nyman, Albert Ayler, Wayne Shorter, Max Roach, Betty Carter, Lester Young, Chico Freeman, Don Cherry, Stan Tracey, Steve Williamson, Phillip Bent, Wynton Marsalis, John Zorn, Andy Sheppard, Courtney Pine, Bill Laswell, Lol Coxhill, Derek Bailey, Evan Parker, Louis Moholo, John Cage, Steve Reich, Keith Jarrett, John Stevens, Phil Minton, Roger Turner, Mike Westbrook, Robert Wyatt, Van Morrison, Art Pepper, Pat Metheny, Django Bates, Moondog, George Clinton, Lou Reed, Laurie Anderson, Sonic Youth, Giorgio Moroder, Arrested Development, Ice Cube, Public Enemy, Lacy, and much more. Occasional, mild evidence of damp storage conditions, but ultimately a Very Good collection, slightly rubbed and soiled, with some spotting to the edges, a small number of the staples rusty, very infrequent annotations and some crosswords filled in, but with pronounced wear at a minimum. Lacking the 'four classic cards' in double issue 94/95, but with the CD from issue 98, the cassette from issue 104, and the separate index volume from 1992. £500

142. YOUNG, La Monte. *Compositions 1961*. Np: Fluxus, [1963]. 1st edition. Square 48mo. Stapled wrappers. Unpaginated (68pp. mostly printed on rectos only). An identical action repeated every thirteen days from 1 January to 31 December. Staples rusty, otherwise a very nice copy indeed, particularly clean and crisp, the spine ends with tiny rubs in production, the spine with a couple of light staple impressions and just a hint of fading. £500

143. ZURBRUGG, Nicholas (ed.). *Electronic Arts in Australia*. Murdoch, WA, Australia, 1994. 1st edition. 8vo. Wrappers. 496pp. Published as *Continuum: The Australian Journal of Media & Culture* vol. 8 no. 1, illustrated, and including Henri Chopin (on Chris Mann), Warren Burt, Linda Dement, Stelarc, VNS Matrix, Larry Wendt, Arf Arf, and more. Very Good, slightly rubbed. This copy has been signed by Zurbrugg ('Nick') and inscribed to David (Miller). £14

144. ZURBRUGG, Nicholas (ed.). *The Multimedia Text*. London, 1995. 1st edition. 4to. Wrappers. viii, 96pp. Published as *Art & Design Profile 45*, part of *Art & Design* vol. 10 nos. 11/12, illustrated, and including Kathy Acker, Ken Friedman, John Giorno, interviews with John Cage, Bob Cobbing, Henri Chopin, Ian Hamilton Finlay, and Francesco Conz, and more. Slight rubbing and creasing to the wrappers, the spine head with a small chip, a brief annotation to the text, but Very Good overall. This copy has been signed by Zurbrugg ('Nick') and inscribed to David (Miller). £10

145. ZURBRUGG, Nicholas and KIRKER, Anne (curators). *Francesco Conz and the Intermedia Avant-Garde*. South Brisbane, QLD, Australia: Queensland Art Gallery, 1997. 1st edition. 8vo. French wrappers. 80pp. The 'results of collaboration between artists and an uncommonly generous collector and publisher of art editions', in the areas of Fluxus and visual poetry. Illustrations include work by Dick Higgins, Ben Vautier, Henri Chopin, Carolee Schneemann, Jackson Mac Low, John Giorno, Nam June Paik, George Brecht, Milan Knížák, Charlotte Moorman, John Furnival, Alison Knowles, Robert Lax, and Eugen Gomringer. Very Good Plus, the blank lower wrapper lightly shelfworn. This copy has been signed by Zurbrugg ('Nick') and inscribed to David (Miller). £18